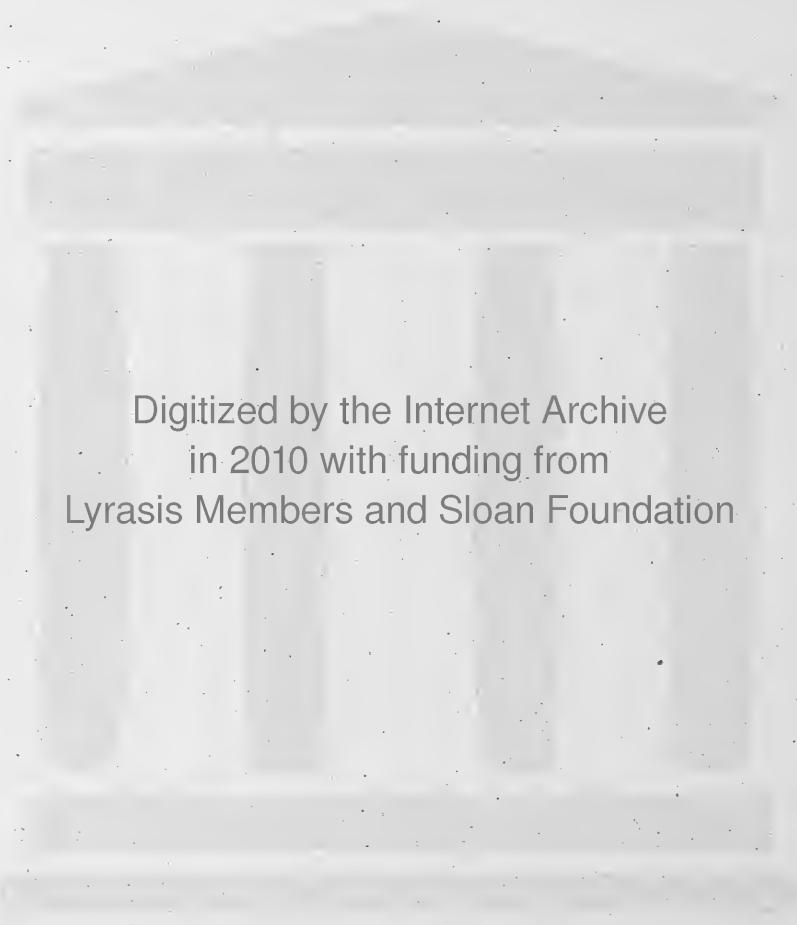


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Handwritten signature: Jean Sibelius

JEAN SIBELIUS COLLECTION



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**The Harold E. Johnson  
JEAN SIBELIUS  
COLLECTION  
at  
Butler University**

**A Complete Catalogue**

**Gisela Schlüter Terrell**

**1993  
Rare Books & Special Collections  
Irwin Library  
Butler University  
Indianapolis, Indiana**

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Dedicated to  
**Harold E. Johnson**  
(1915-1985)  
and  
**Friends of Music Everywhere**

## Harold Edgar Johnson

on syntynyt Kew Gardensissa, New Yorkissa vuonna 1915. Hän on opiskellut Cornell-yliopistossa (B.A. 1938, M.A. 1939) jättänyt tohtoriksi Pariisiin yliopistossa vuonna 1952. Hän on toiminut musiikkikirjastonhoitajana sekä New Yorkin kaupungin kirjastossa että Kongressin kirjastossa, Oberlin Collegessa sekä viimeksi Butler-yliopistossa, jossa hän toimii musiikkiopin apulaisprofessorina. Hän on ollut American-Scandinavian Foundationin jäsen sekä vv. 1957-58 Fulbright-ohjelman tutkijastipendiaattina Suomessa...

Harold E. Johnson, *Jean Sibelius*.  
[Book jacket]. Otava, Helsinki 1960

Harold Edgar Johnson was born in Kew Gardens, New York, on May 14, 1915. He attended Cornell University (B.A. 1938, M.A. 1939) and received his doctorate from the University of Paris in 1952. He was a music librarian at the New York Public Library and the Library of Congress, and taught at Oberlin College before joining Butler University's faculty in 1952. He was a Fellow of the American-Scandinavian Foundation, and a 1957-58 Fulbright Research Scholar to Finland...

## About Harold E. Johnson

Dr. Johnson walked into the room where sat many colleagues engaged in several, separate conversations. He made one simple statement. That statement immediately stirred up controversy which eventually ended in violent debate, long after Harold had left the room. And this could be accomplished in record time. That was the influence of Harold Johnson, provocative, *raconteur extraordinaire*.

Harold Johnson and I were special friends. "Sparks" -- a nickname acquired during his days as a radio operator during World War II -- was unique. Here was a Fulbright scholar bearing a doctorate from the Sorbonne, an author, a professor, and a music critic all rolled up into one.

A scholarly man of utmost integrity, he possessed a limitless sense of inquiry. That sense probably led him to his initial interest in Sibelius. When Dr. Johnson referred to the famous Finnish composer, whether in the classroom or in casual conversation, his demeanor changed. He immediately "lit up" with devotion and awe for a man with whom he felt a close kindred spirit. He was immersed in everything about the famous composer. My appreciation for Sibelius has been enhanced by knowing Dr. Harold Johnson. May this collection serve as well for all.

Dr. Richard D. Osborne  
Professor of Music, Butler University

## The Harold E. Johnson Jean Sibelius Collection

Dr. Harold E. Johnson gave his collection of scores, books, recordings, and accompanying materials to Butler University's Department of Rare books & Special Collections in 1982-1983. The collection includes many less well-known compositions, some of them never performed in this country and not available in print. Books and pamphlets provide unusual secondary sources. The recordings are largely of early performances, many of them recorded during Sibelius' lifetime.

Dr. Johnson's researches in Finland on a Fulbright scholarship (1957-1958) bore fruit not only with the publication of a major Sibelius biography but in many scholarly articles and the discovery of unknown or lost manuscripts. While searching for compositions, and copying manuscripts, he gave his word as a scholar and a gentleman not to publish works which were made available to him: he would seek performance but not publication. This librarian intends to honor that promise.

I met Harold in 1980, shortly after coming to Butler University, and remember well his delight in finding an amateur musician in charge of special collections at this institution. Harold had meant to write his own catalogue after retirement from Butler University (1982), with no more than a little assistance and a lot of listening from my side. His death by accident in 1985 left the task undone, and the collection largely unsorted.

After many delays, here is the catalogue. I am immensely grateful to Prof. Fabian Dahlström, Director of the Sibelius Museum in Turku, Finland, for information, scores, and help in identifying compositions which Harold Johnson had collected but which had remained a mystery. There has been no other scholarly help, neither has there been any clerical assistance; mistakes are solely mine.

Gisela Schlüter Terrell  
Rare Books & Special Collections Librarian

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144  
Käsitöiden  
Käsitöiden  
Sivun  
Table III. Finnen Lopen

*Conducere (moderato-trappolento)* Jean Sibelius.

2 Flauto  
2 Oboe  
2 Clarineti  
2 Fagotti  
4 Corni  
in F  
2 Trombe  
3 Tubi  
G. C.  
Tromba  
G. C.  
Tromba  
Violini  
Alto  
Cello  
Basso

1 2 3 4 5 6 7 8 9 10 11 12 13

*sempre largamente*

Press Celebrations, music for Pressens dagar, 1899 (see page 24). Tableau III, first page of Sibelius's manuscript.



## THE GREATEST MONUMENT TO SIBELIUS

Shortly before Sibelius's death in 1957, a delegation representing Finnish composers visited Finland's Education Minister Saalasti to express a wish that a Sibelius statue be erected in Helsinki. A worthwhile undertaking, no doubt, of impressive consequence: on September 7, 1967, the unveiling of Eila Hiltunen's 28 ton, 26 feet high, 32 feet long Sibelius monument of 580 silvery pipes soaring high in Helsinki's Sibelius Park was followed by a gala evening concert.

Also in 1957, an American musicologist set out for an almost two year stay in Finland, to begin his own contribution to what he called "the care and preservation of another and even more important monument ... which Sibelius himself has designed--his music."<sup>2</sup> At the time of Harold E. Johnson's researches in Finland, a great part of Sibelius's music had long been published but much work remained to be done in order to safeguard preservation of original manuscripts and the limited editions of lesser known compositions such as the many unpublished choral pieces available only in hectograph and facsimile, early compositions, sketches, notebooks. In 1957, numerous original manuscripts were in private hands, some had already appeared for sale in a London antiquarian book shop, the location of many was unknown.

Johnson located some twenty manuscripts of works which had been performed but not published, and were presumed lost even during Sibelius's lifetime; he discovered two compositions which previous researchers had bypassed, believing they were identical works. His findings were widely reported in Finnish, Swedish, and English language papers.<sup>3</sup> Finnish colleagues joined him in lamenting the fact that it appeared easier to raise funds for the erection of a statue than for the collection and preservation of manuscripts which constituted the pieces of the composer's own monument, links in a chain which stretches from the early five Christmas songs to the Seventh Symphony of 1924.

Links of quite uneven strength and durability: there are the symphonies and symphonic poems which once made Sibelius the most admired classical composer for British and American audiences; there is an often performed violin concerto and a less often heard string quartet; once in a while, some interesting choral works and orchestral suites sound from national public radio stations, and Sibelius's solo songs still appear on recital programs. Even though it is considered a major work, American audiences do not often hear the tone poem *Tapiola* (op. 112, 1926) which the English writer Wilfrid Mellers called the most terrifying (i.e. spine-chilling) piece of music ever written<sup>4</sup>, an eighteen-minute orchestral piece in which Sibelius combined his two main streams of creative production, the absolute symphonies and the programmatic tone poems.

To some degree, the musical significance even of Sibelius's major compositions is a matter of interpretation. Recent scholars like Burnett James<sup>5</sup> and Lisa de Grog<sup>6</sup> do not agree on all points, and Harold E. Johnson who published the first critical biography, did not set out to "vivisect" the music.<sup>7</sup> But they and other writers do agree on a great number of compositions, "a disconcertingly long list of miscellaneous instrumental music, most of it strikingly nondescript. It is this latter category, the apparently endless stream of anonymous trivia he churned out virtually throughout his active career, which has most alarmed Sibelius's admirers and provided ammunition for his detractors."<sup>8</sup>

A multitude of inconsequential works: salon pieces, seasonal choral works, Masonic songs, a Workers' March written in 1896, "Three Songs for American Children" dating from 1913 (a year before the composer's visit to the United States), trifles and miscellanea composed throughout a career that produced symphonic

<sup>1</sup>Revised version of "The Other Music of Jean Sibelius," an essay originally written October, 1992, published in *AB Bookman's Weekly*, special issue on "Music & the Performing Arts," December 7, 1992.

<sup>2</sup>H. E. Johnson, "The greatest monument to Sibelius," in *Suomi-Finland USA*, Vol. XII, no. 7, 1957; p. 60 in this catalogue.

<sup>3</sup>See list of several articles by Johnson about his findings, p. 60; many notices and reproductions of foreign press reports are preserved in the "Personal Scrap Book."

<sup>4</sup>Wilfrid Mellers. "Sibelius at Ninety: A Revaluation," in *The Listener*, Dec. 1, 1955, p. 969; p. 57 in this catalogue.

<sup>5</sup>Burnett James. *The Music of Jean Sibelius*. Fairleigh Dickinson University Press, 1983; p. 59 in this catalogue.

<sup>6</sup>Lisa de Grog. *From Sibelius to Sallinen*. Greenwood Press, 1989; p. 57 in this catalogue.

<sup>7</sup>Harold E. Johnson. *Jean Sibelius*. A. A. Knopf, 1959; p. 59 in this catalogue.

<sup>8</sup>Burnett James, op. cit., p. 121.

master pieces, interspersed with solidly crafted compositions found among the many piano and violin pieces, fine incidental music, and an occasional flash of genius in some works now rarely heard, such as *Luonnatar* (*Spirit of Nature*, op. 70, 1913) which fits no precise category: half song, half symphonic poem, begun in 1910 when Sibelius already thought about his Fourth, his most bitterly criticized symphony which opened musical realms into which the composer himself hardly dared follow. *Luonnatar* has a boldness and freedom of line that appeals to me in spite of the wide range's rather cruel demand upon the soloist. James calls it "one of his subtlest, most completely original, and most totally individual works."<sup>9</sup>

*Tapiola*, the last great composition, was followed by what has been called "the Silence from Järvenpää": thirty years without any major compositions, and the gradual cementing of a national hero's status as the enigmatic Olympian, a man of granite whom many could not or would not forgive the talus slope, and the many pebbles at the foot of the mountain.

Sibelius himself seems to have been quite fond of these pebbles, even the sometimes charming but nonetheless uncharacteristic salon pieces. On one hand, these pieces often helped to fill his purse. After his fame was well established, and success at home and abroad culminated in a generous state pension, financial need may not have been great but the memories of economically troubled years certainly lingered. During the composition of the Fourth Symphony (1908-1911), surgeons in Helsinki were unsuccessful at removing a throat tumor, and advised Sibelius to consult a German specialist. He was deeply in debt, and was considered a poor risk by the banks. "The humiliation of having to make the rounds begging for a loan for a hospital trip, while his pregnant wife was waiting on a park bench, compounded with no bright prospects of royalties for his compositions was traumatic enough to give Sibelius nightmares even in later years."<sup>10</sup>

On the other hand, there may have been delight in mastering the tools of composition, and wielding them merely for pleasure, especially so since composition technique had been one of his least liked subjects during his early music studies. The disciplines of thorough bass, harmony, form, and strict and free counterpoint to which he had to submit first under Martin Wegelius in Helsinki, and again as post-graduate student with Albert Becker in Berlin, had not at all been to his liking and temperament. Karl Ekman thought that the myriad of small compositions which interfered with the completion of the the Fifth Symphony, may have served as a kind of narcotic for Sibelius during the troubled years of World War I.<sup>11</sup>

However, minor pieces continued to flow even after the war with amazing regularity: *Pièce humoristique*, *Esquisse*, *Souvenir*, *Moment de valse*, etc., and even the composer's staunchest admirers were disturbed that he should have dignified these works with opus numbers, and permitted their publication: "With undeterred hope we continue to turn over these pages, discovering nothing with the hallmark of the master upon them. These trifles are, with scarcely an exception, entirely undistinguished and characterless, nor do we find either improvement or deterioration as the years pass and the true Sibelius of the the symphonies increases in stature and power.... There is precisely nothing to them. They are not even bad, and never vulgar.... Has the composer some inexplicable regard for these banalities, and if not, why has he troubled to waste so much ink during his long career?"<sup>12</sup>

Why, indeed? The pebbles which rolled off the mountain, are not really at issue: perhaps a kind of house cleaning, clearing musical debris out of the way by musical means. One cannot deny the existence of these trivialities, one may wonder why they were dignified with opus numbers and publication but one need not judge Sibelius's lasting works by them: a case for psychologists, perhaps, but hardly for musicologists. Less harsh in overall judgment than many critics, a discerning public and great interpretations by conductors, soloists, orchestral and choral ensembles have come a long way in separating compositions of genuine worth from the *Valse lyrique* and its many siblings.

Time has converted some compositions into somewhat ceremonial numbers: the tone poem *Spring Song* (*Vårsång*, op. 16, 1894, later revised) figures in concerts heard around May 1; *Finlandia* (op. 26, 1899-1900) is reserved for special occasions as an exaltation of Finnish nationalism. The famous *Valse triste* (op. 44 no. 1, 1903-4), first recorded in 1911, recorded more than a dozen times between 1950 and 1965, has fallen a bit by the wayside, and now appears more on popular "listeners' requests" radio offerings rather than on classical

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<sup>9</sup>Ibid., p. 129.

<sup>10</sup>Lisa de Gorog, op. cit., p. 104.

<sup>11</sup>Karl Ekman. *Jean Sibelius och hans verk*. Holger Schildts Förlag, 1956, p. 334; p. 57 in this catalogue.

<sup>12</sup>Arnold Bax. *Farewell, My Youth*. Longmans, Green, 1943; in Johnson, *Jean Sibelius*, op. cit., p. 189-190.

concert programs. The vagaries of taste--*Valse triste* is a popular piece but not a trifling composition, and bears the "authentic Sibelius tone and temper."<sup>13</sup>

There is no similarity between the music of Sibelius and Rossini, but obvious parallels exist in their lives: both were legends in their own lifetime, both retired from creative life while at the peak of their powers. Rossini penned an attractive collection of small pieces in his latter years, called them *Sins of My Old Age*, and did not withhold them from the public. Sibelius penned and published such "sins" for decades but was not as undiscerning a critic of his own works as his delight in so many trivial compositions may lead one to believe. While he amused himself with nonconsequential trivia, and allowed them opus numbers and publication, he took a less charitable view of several promising compositions which have gained prominence in spite of the composer's reluctance to admit them to audiences.

Take, for example, *Kullervo* (op. 7), symphonic poem in five movements for soprano, baritone, male chorus, and orchestra, written in 1891 and 1892, based on texts from the *Kalevala* epic. Coming some seven years before the First Symphony (op. 39), *Kullervo* is thoroughly symphonic in all essentials. Harris Goldsmith calls it the "true" First Symphony<sup>14</sup>; Furuhielm calls it an epic drama with an intermezzo and two preludes<sup>15</sup>; in his later years, Sibelius frequently referred to it as an "independent symphony"<sup>16</sup>. The first performance on April 28, 1892 marks Sibelius's debut as conductor. It was a huge success, carried high not only on the rising wave of Finnish nationalism but at least to some degree on the merits of the composition. Contemporary Finnish and Swedish critics voiced overall approval while pointing out the very compositional weaknesses with which foreign critics charged Sibelius's symphonies decades later.

Although the first performance of 1892 had to be repeated five times within a year, Sibelius not only heeded the critic Karl Flodin's advice (too "Finnish," too great a danger to drown obvious talent in the production of folk idiom); he may himself have become dissatisfied with the piece, and forbade any further performances during his lifetime. He also withheld the score from publication, and allowed in print only a revision of *Kullervo's Lament* (in *Uusi Sävelletär*, Dec. 1918).

In 1930, Sibelius told Cecil Gray that he did not wish the piece performed because it needed extensive revisions, but that he was reluctant to undertake them because they might destroy its true character.<sup>17</sup> He relented to some extent, recognizing the innate merits of the admittedly unpolished composition: in 1935, there was an unofficial performance of the central movement, and just before his death Sibelius partially reworked the final portion, *Kullervo's Lament*, for performance by the Finnish basso Kim Borg on occasion of the 1957 Sibelius Festival--but he exacted assurances that the piece would be designated on the official program as dating from 1892, clearly a "youthful indiscretion."<sup>18</sup> After 1893, *Kullervo* in its entirety was not heard in Finland until a few months after the composer's death, in a performance directed by Jussi Jalas. A tape of that performance circulated for many years among Sibelius aficionados; a legitimate recording did not appear until 1971, a very spirited performance by the Bournemouth Symphony Orchestra under Paavo Berglund. A miniature score appeared 1961; even today, conductors use photocopies of the 1892 manuscript!

Another case of Sibelius's own scrutiny: When Cecil Gray was preparing his study around 1930, Sibelius permitted him to examine the score of a little one-act opera, *Jungfrun i tornet* (The Maiden in the Tower, 1896, no opus no.) and was not in the least disturbed when Gray found it one of his less significant productions. Indeed, in 1915 Sibelius had made the same observation to his biographer Furuhielm<sup>19</sup>, with regrets of having permitted and himself conducted the only performance during his lifetime at a lottery evening in aid of the Helsinki Philharmonic Society and its orchestra school, November 7, 1896. And when the English conductor Warwick Braithwaite asked him whether *Jungfrun i tornet* would be performed after his death, Sibelius replied (perhaps with a twinkle in his eyes): "She will remain in the tower and not come out."<sup>20</sup>

<sup>13</sup>Burnett James, op. cit., p. 116.

<sup>14</sup>Harris Goldsmith. "Sibelius' Forgotten Masterpiece," in *High Fidelity*, Nov., 1971, p. 87; p. 57 in this catalogue.

<sup>15</sup>Erik Furuhielm. *Jean Sibelius, hans tondiktning och drag ur hans liv*. H.Schildts Förlag, 1916. p. 129; p. 58 in this cat.

<sup>16</sup>Harold E. Johnson, *Jean Sibelius*, op. cit., p. 41.

<sup>17</sup>Cecil Gray. *Sibelius*. Oxford University Press, 1931, p. 69-70.; p. 58 in this catalogue.

<sup>18</sup>Harris Goldsmith, op. cit.

<sup>19</sup>Erik Furuhielm, op. cit., p. 163.

<sup>20</sup>Harold E. Johnson. "The greatest monument to Sibelius," op. cit., p. 7.

Not so: The Maiden appeared, and was performed and recorded after Sibelius's death, with Neeme Jarvi and the Gothenburg Symphony Orchestra. Overall, music critics agree with Sibelius's own assessment of his singular operatic attempt while praising much of his incidental music. Most of the theatrical and tableaux music has survived in Sibelius's revisions as orchestral suites. The two sets of *Scènes historiques* may not reach the genius of Sibelius's symphonies and symphonic poems but still hold an audience's attention, but how many people, especially outside Finland, have ever heard any of the fifteen incidental numbers composed in 1916 for Hofmannsthal's *Jedermann* (*Jokamies*, or *Everyman*, op. 83)? I certainly haven't. Perhaps I am not missing much, but Sibelius himself set some store by this music, and arranged three of the numbers for piano.

The period of the Fifth Symphony (op. 82, 1915, revised 1916 and 1919) produced not only *Jokamies* and some meritorious smaller pieces like *Cantique* and *Devotion* (op. 77) for violin or cello and orchestra, but also more than two dozen undistinguished little solo pieces for piano or violin: even after five symphonies, Sibelius was not particularly selective in seeking self-expression. But even minor compositions, along with youthful sketches, notes, fragments, all manifestations help us to understand the sometimes slow and often painful process of a genius.

Frequently portrayed as reticent and enigmatic, Sibelius freely shared these nondescript compositions; the piano music is described in detail by Erik Tawaststjerna whose admiration for some of them appears overstated<sup>21</sup>. Also, there are many indications that the composer was more than willing to assist scholars interested in his early, unpublished works. When Otto Andersson, first director of the Sibelius Museum which possesses the manuscript score of the *Lovisa Trio* of 1887, asked the composer about the so-called *Korpo Trio* dating from the same period, Sibelius (at age 89) hastily sketched themes from both works, thereby establishing the fact that they are not the same as had often been surmised; this prodigious feat of memory now belongs to the Museum's collection.<sup>22</sup>

Whether musicologists will reassess critical evaluation in the light of new publications and access to formerly unknown materials, remains to be seen. Conflicting statements by the composer himself, early biographers' undiluted praise, and much conjecture especially about youthful compositions, or dating and sequence of unpublished works, may have hitherto hindered understanding and assessment. Prof. Fabian Dahlström, Director of the Sibelius Museum in Turku, published the first work list reliable with respect to dates, opus numbers, and first performances<sup>23</sup>, a preliminary tool while waiting for his monumental thematic-bibliographical catalogue, still in progress. In 1991, Kari Kilpeläinen offered a most essential tool, a complete catalogue of the Sibelius manuscripts at Helsinki University Library.<sup>24</sup>

A dream come true for researchers; too late for at least one musicologist: Harold E. Johnson died in 1985 before he saw even his own collection catalogued. In 1957, when he set out for Finland on his quest for locating manuscripts, lost or buried compositions, to help build a Sibelius monument which would use the great granite blocks of symphonies and tone poems while not disdaining talus and pebbles, he wondered what might happen to the composer's early sketches, notebooks, and correspondence. Kilpeläinen has now furnished us with a most valuable source list which identifies, classifies, and dates almost 2,000 items ranging from the 1880s to 1957. Glenda Dawn Goss, at the University of Georgia, is preparing a Sibelius Research Guide.<sup>25</sup> A look at recent dissertations shows renewed interest not only in symphonic works but also in songs and other compositions, and different approaches to interpretation and performance.<sup>26</sup>

With new publications and renewed interest, we may even get to hear some new music. There is much of Sibelius's work that has hardly ever been heard in this country. One may stay attuned to the recording industry: since the mid-1980s, well-known companies usually not known for taking unusual marketing risks,

<sup>21</sup>Erik Tawaststjerna. *The Pianoforte Compositions of Sibelius*. Otava, 1957. P. 65 in this catalogue.

<sup>22</sup>Harold Johnson. "The greatest monument to Sibelius," op. cit., p. 7.

<sup>23</sup>Fabian Dahlström. *The Works of Jean Sibelius*. Sibelius-Seura, 1987. P. 57 in this catalogue.

<sup>24</sup>Kari Kilpeläinen. *The Jean Sibelius Musical Manuscripts at Helsinki University Library: A Complete Catalogue*. Breitkopf & Härtel, 1991. P. 60 in this catalogue.

<sup>25</sup>Letter, Goss to Terrell, Sep. 1992.

<sup>26</sup>Several dissertations and other publications are on order for the collection, and are not yet listed in the "Books and Other Publications" section of this catalogue, beginning at p. 56.

gave us great recordings of the orchestral songs including *Luonnotar* and the much lesser-known *Koskenlaskijan morsiamet* (*The Rapid-Rider's Brides*, op. 33, 1897), and several interpretations of the many songs for voice and piano.

On February 13, 1991, on the occasion of the American Music Library Association's national meeting, Butler University presented an exhibition from the Harold E. Johnson Sibelius Collection, and a recital which featured some unknown compositions. The Lockerbie String Quartet, augmented by a string bass, performed a fragment<sup>27</sup> of an enchanting impromptu for string orchestra. A rondo for viola and piano from 1893, unpublished and probably never before performed in the United States, was as delightful to hear as it was to play. Five songs for soprano and piano added to the audience's captivation, and the Indianapolis Children's Choir presented three songs that were actually written for children's voices, and had most likely never been sung or heard in this country. No revelations or new insights, no weighty themes, motifs, harmonies: somewhere between the nondescript salon pieces and the truly great works, from the chapters usually entitled, "Other Music": a delight for performers and audience nevertheless.

In the minds of some, trifles and second-cut compositions impede easy acceptance of great works, as a talus slope hinders ascent of a mountain. Perhaps, in expecting perfection from our heroes, we wish not to be reminded of our own humanity, and the fact that acquaintance with rock slopes is mostly made with the least intellectual part of our anatomy. The recital at Butler was mostly a matter of the heart: the aesthetic pleasure of being the first one to perform and to hear a well-crafted composition; maybe some sentimental delight in hearing accomplished children's voices perform music written for their register, and watching these young person's pride of having memorized verses in a strange tongue.

There is yet another place for such "pebbles." Those of us who labored through childhood piano or violin lessons without having been childhood prodigies, and those of us who teach young people of little talent and so-so ambition, will know this value of a great composer's lesser compositions: the pride and joy with which a beginner can say, "I am now playing..." a piece by Schumann, a rondo by Haydn, a menuetto by Sibelius—names recognizable even to musically ignorant class mates or neighbors. Before we laugh, and render such thought of no consequence to our estimation of music, let us remember not only that most classical music is bought, listened to, played, and enjoyed not by professionals but by amateurs; let us also realize that such innocent pride in innocent accomplishment may well have prompted someone to practice a little harder, to stick with the piano, the violin in spite of outdoor sunshine or other temptations.

Having been both: a child of so-so ambition and a music teacher, I will gladly admit not only to my adult admiration of Sibelius's tone poems and symphonies but also to the fond remembrance of *Malinconia* (1901) for cello and piano because my brother and I could play it long before we attempted Brahms; I still like to hear it once in a while, and find it no hindrance to the enjoyment of another composition from the same period, op. 43, the Second Symphony.

Burnett James's final words in the matter of Sibelius's "other music" do not offer an answer to the questions posed by Arnold Bax and other admirers — Why allow publication? Why opus numbers? — but allow for intellectual charity: "One cannot say that Sibelius was a creative schizophrenic, for his creative hand knew very well what his talented hand was doing—nevertheless he could keep the two apart to an unusual extent. It does not affect his stature one way or the other however; it can be observed but need no longer be made an issue. Chips off the block? Hardly. Chips from the communal pile more likely; gleanings from the beach when the tide is out to keep the fires burning—and that perhaps in a more profound sense than appears at first sight... to work the trivial and the anonymous out of his system by music itself...."<sup>28</sup>

The horizon that spans the *Lovisa Trio* of 1887, the Fourth Symphony of 1911, and the last great tone poem of 1926, *Tapiola*, bridges mountains and chasms, piles of pebbles, larger stepping stones, formidable slopes: a chain of creativity whose links, albeit uneven in size, should all be cherished. Harold E. Johnson knew that he greatest monument to Sibelius, the enduring one, is the composer's music. It is incumbent upon us to honor the man rather than to worship the myth.

Gisela Schlüter Terrell

<sup>27</sup>Harold E. Johnson had found this fragment of *Impromptu f. Streichorkester* (first 33 bars complete). Actually, this is an arrangement of Op. 5, nos. 5-6; cf. page 1. In a preliminary list of scores, this mss. had been described as unidentified; Prof. Dahlström pointed out identity of musical material and B&H printing, letter of 7-2-19.

<sup>28</sup>James Burnett, op. cit., p. 131-132.

# THE SCORES

Scores and accompanying materials such as song texts, transcriptions, or excerpts are from Harold E. Johnson's original collection unless they are marked (\*) [= donated to the collection by The Sibelius Museum, Turku, Finland] or (\*\*) [= added by Butler University and others].

Abbreviations used in listing the scores are noted below.

## ABBREVIATIONS OF PUBLISHERS' NAMES

AEL	Axel E. Lindgren	NMF	Nordiska Musikförlaget
B&H	Breitkopf & Härtel	OT	Otava
BCMA	British & Continental Music Agencies CF	REW	R. E. Westerlund
	Carl Fischer	RL	Robert Lienau
F	Fazer; Oy Musiikki-Fazer Ab	SBM	Schlesinger'sche Buch- & Musikhandlung
	Edition Fazer	UE	Universal Edition
HNM	Helsingfors Nya Musikhandel Fazer & Westerlund	WH	Wilhelm Hansen
KA	Kalmus; Edwin F. Kalmus	WS	Werner Söderström
KFW	Karl Fredrik Wasenius		

## PLACE OF PUBLICATION

As part of the imprint information, the place of publication is given as it appears first in the text, e.g. København rather than Copenhagen, Helsinki rather than Helsingfors, or *vice versa*. Since music is often published and reprinted without a publishing date and with unchanged plate numbers, language or spelling of a place name may help with the identification of publication dates.

## OTHER ABBREVIATIONS USED WITH THE SCORES

A	Alto	ed.	edition
B	Bass	mss.	manuscript (=holograph)
S	Soprano	no.	number [abbreviations such as "Nr." or "N:o" are copied verbatim]
T	Tenor	pl. no.	plate number
arr.	arranged	publ.	published
c	copyright	rev.	revised
ca.	circa	tr.	translated
ed. by	edited by		

## ARRANGEMENT OF THE SCORES

The arrangement of opus numbers follows Fabian Dahlström, *The Works of Jean Sibelius*, Helsinki, 1987. In a very few cases, discrepancies between Dahlström's listing and the work at hand appear and have been noted. Works without opus number are arranged in the order in which they were listed by Harold E. Johnson, *Jean Sibelius*, New York, Knopf, 1959, with page reference to Dahlström.

## THE SCORES: WORKS WITH OPUS NUMBER

### Op. 1 Five Christmas Songs

- |  |   |
|--|---|
| 1. Nu står jul vid snöig port (Topelius) 1895, rev. 1913 | 3. Det mörknar ute (Topelius) 1909      |
| 2. Nu sår kommer julen (Topelius) 1895, rev. 1913        | 4. Julvisa (Topelius) 1909              |
|  | 5. On hanget korkeat (Joukahainen) 1901 |

Collection includes:

- No. 1,2 Julvisa, Joululaulu, Op. 1, no. 1, 2. Piano score, text in Finnish and Swedish. Cover imprint: Helsingfors: REW; B&H, Leipzig; at bottom of score: c1921 by EL. Pl. no. A.E.L.1211. (\*)  
Latest information from Prof. Dahlström suggests composition dates of 1913, 1913, ca. 1897, 1909, 1901.

### Op. 2 Two pieces for violin and piano. 1888, rev. 1911.

- |   |             |
|---|-------------|
| 1. Romance. First version published in <i>Norman</i> , 1890 | 2. Epilogue |
|---|-------------|

Collection includes:

- No. 1 a. Helsinki: Suomen Musiikkilehti, 1925?  
b. Wien, Leipzig: UE. Title-page has c1913, score and part has c1912. Pl. no. U.E.3884. (\*)

### Op. 3 Arioso for voice and string orchestra (Runeberg). 1911, rev. 1913.

Collection includes:

Piano-vocal score. Helsinki: REW, no date, pl. no. R.E.W.2295. (\*)

### Op. 5 Six impromptus for piano. 1890-1893.

- |                         |                         |                         |
|-------------------------|-------------------------|-------------------------|
| 1. Impromptu in G minor | 3. Impromptu in A minor | 5. Impromptu in B minor |
| 2. Impromptu in G minor | 4. Impromptu in E minor | 6. Impromptu in E major |

Collection includes:

- No. 1-6 Impromptus för piano. Helsingfors: AEL, [1894?] Pl. no. A.E.L.149.

- No. 5-6 Arranged for string orchestra with title *Impromptu*. "Probably the composition known as *Andante Lirico*," Johnson, p. 243 [in error, cf. p. 60, 70, and 77]. Dahlström, p. 51. We have:  
a. Photostatic copy, first 33 bars of Sibelius's mss., captioned *Impromptu f. Streichorkester*.  
b. Full score. Wiesbaden: B&H, c1986, Partitur-Bibliothek Nr. 5127. First edition.  
Earlier, the mss. had been listed as unidentified; Prof. Dahlström pointed out identity of musical material and B&H printing. Reinisch's German/English postface gives history of this little-known work.

### Op. 7 Kullervo, symphonic poem for soli, male chorus and orchestra. 1891-1892.

Collection includes:

Kullervon valitus (Ote Kullervo-sinfoniasta), Jyväskylä: Keskisuomalaisen Kirjapaino, series Särelettären liite N:o 3, 1918: *Voi poloinen päiviäni...*, solo and piano reduction. (\*)  
Microfilm of Sibelius's manuscript, see p. 69.

### Op. 9 En saga, tone poem for orchestra. 1892, rev. 1902.

Collection includes:

Miniature score. London: BCMA, no date, c1903 by B&H.

### Op. 10 Karelia overture, for orchestra. 1893.

Collection includes:

Full score. Leipzig: B&H, c1906; pl. no. Part.B.1986.

### Op. 11 Karelia, suite for orchestra. 1893.

Collection includes:

- a. Piano score, intermezzo och ballad. Helsingfors: AEL, no date; pl. no. A.E.L.169. (\*)  
b. Arr. for piano solo [by Sibelius, 1897]. London: BCMA, c1907; 1935 by B&H; pl. no. 2236.  
c. Miniature score. Wiesbaden: B&H, no date, c1906.

### Op. 12 Sonata in F major for piano. 1893-1895.

Collection includes:

Leipzig: B&H, c1906; pl. no. V.A.2156.

**Op. 13 Seven songs with piano accompaniment (Runeberg)**

- |                                 |                                |                      |
|---------------------------------|--------------------------------|----------------------|
| 1. Under strandens granar. 1892 | 3. Hjärtats morgon. 1890       | 5. Drömmen. 1891     |
| 2. Kyssens hopp. 1892           | 4. Våren flyktar hastigt. 1890 | 6. Till Frigga. 1892 |
|                                 |                                | 7. Jägargossen. 1891 |

**Collection includes:**

- No. 1-7 Helsingfors: OT, 1892, tryckt af B&H, Leipzig. No pl. no. (\*)  
No. 2, 4 Copied from *Jean Sibelius, 15 ausgewählte Lieder für eine Singstimme und Klavier*.  
5, 7 Wiesbaden: B&H, 1966 (\*\*)

**Op. 14 Rakastava.** Originally composed for male voices à cappella, 1893-1894; rewritten by the composer for string orchestra, triangle and timpani, 1911-1912.

**Collection includes:**

- Photostatic copy of the à cappella manuscript.
- Printed voice score, undated, by Ylioppilaskunnan, Helsinki. Series: Y.L:n ohjelmistoa No. 37. Three copies with variant pencil markings.
- Miniature score of the revision for string orchestra and percussion. New York: Southern Music Publ. Co., undated; no pl. no.. Lists previous publishers' copyright dates as 1913 and 1941.

**Op. 16 Vårsång,** tone poem for string orchestra. 1894, revised 1895-no later than 1903.

**Collection includes:**

- Frühlingslied*, Piano solo, bearbeitet von Otto Taubmann. Leipzig: B&H, c1903, 1907; pl. no. V.A.2232.
- Kevätlaulu* [arranged for brass ensemble by] Lenni Linnala. Helsinki: OT, no date; series no.: 2nd ser. no. 51.

**Op. 17 Seven songs with piano accompaniment**

- |  |                                      |
|--|--------------------------------------|
| 1. Sen har jag ej frågat mera (Runeberg) 1894? | 4. Vilse (Tavaststjerna) 1902        |
| 2. Sof in! (Tavaststjerna) 1894                | 5. En slända (Levertin) 1904?        |
| 3. Fågellek (Tavaststjerna) 1891               | 6. Illalle (Forsman/Koskimies) 1898  |
|  | 7. Lastu lainehilla (Calamnius) 1902 |

**Collection includes:**

- No. 1-3 Helsingfors: AEL, no date; pl. no. A.E.L.151. (\*)  
No. 5 Wiesbaden: B&H, no date, after 1949; pl. no. D.L.-V.5195.  
No. 1, 4 Copied from *Jean Sibelius, 15 ausgewählte Lieder für eine Singstimme und Klavier*.  
6-7 Wiesbaden: B&H, 1966 (\*\*)

**Op. 18 Six part songs, for male chorus à cappella**

- |                                    |                                     |                                |
|------------------------------------|-------------------------------------|--------------------------------|
| 1. Sortunut ääni (Kanteletar) 1898 | 3. Venematka (Kalevala) 1893        | 5. Metsämien laulu (Kivi) 1899 |
| 2. Terve kuu (Kalevala) 1901       | 4. Saarella palaa (Kanteletar) 1895 | 6. Sydämeni laulu (Kivi) 1898  |

**Collection includes:**

- No. 1 Printed from an unidentified manuscript, no place, publisher, or date. At head of title, in Swedish, *Hvad har bruti tonens vælde?*
- No. 2 a. Printed from an unidentified manuscript, no place, publisher, or date.  
b. Helsinki: Ylioppilaskunnan Laulajat, undated, Y.L:n ohjelmista 96.  
c. Helsinki: F, c1906; 1934 by B&H.
- No. 3 a. Helsinki: F, c1906; 1934 by B&H.  
b. As no. 6 in *Sekääänisiä lauluja*, 52. vihko; Helsingissä: OT, 1935, series Kansanvalistus-seuran nuottivarasto 101.
- No. 4 Helsingfors: Aktiebolaget Handelstryckeriet, 1910.
- No. 5 a. Looseleaf, Helsinki: REW, undated; pl. no. 1114a. Series: Westerlundin kuoro-ohjelmisto mieskuorolle No. 47/48.  
b. Detached leaf, p. 103-4 from *Muntra Musikanter*, vol. IX, printed by Tidnings- & Tryckeri-Aktiebolaget, Helsingfors.
- No. 6 a. Photostatic copy of manuscript; stamp of Ylioppilaskunnan Laulajat.



- b. As no. 5 in *Miesäänisiä lauluja*, 25. vihko, [published in] Helsingissä, Tietosanakirka-Osakeyhtiö, 1924.
- c. Loose-leaf, Helsinki: REW, undated; pl. no. 1114B.
- d. Jean Sibelius, lauluja sovitettuina pianolle, N:o 1. Sydämen laulu, sov. Erkki Melartin. Helsinki: REW, no date; pl. no. R.W.E., 1189. (\*)

**Op. 19 Impromptu (Rydberg), for female chorus and orchestra. 1902, rev. 1910.**

**Collection includes:**

- a. Facsimile of manuscript. Helsingfors: Lilius & Hertzberg, 1902.
- b. Vocal score. Leipzig: B&H; för Finland: REW, Helsingfors, no date; pl. no. R.E.W.2635.
- c. Piano score, with text. Leipzig: B&H, c1910, pl. no. 26560. (\*)

**Op. 20 Malinconia, for violoncello and orchestra. 1900.**

**Collection includes:**

- Leipzig: VEB B&H, c1911, after 1949 printing; pl. no. V.A.3485.

**Op. 21 Natus in curas, hymn (Gustafsson), for male chorus à cappella. 1896.**

**Collection includes:**

- a. Wiesbaden: B&H, c1906/34; pl. no. Part.B.2007.
- b. As no. 12 in *Under sångarfänen, laulujalippu...* [collected by] K. Flodin, E. Leander, R.E. Westerlund. Part I. Helsingfors: HNM, no date. Finnish and Swedish throughout.

**Op. 22 Lemminkäinen, four legends for orchestra. 1893-1895, rev. 1897, 1900, 1935-1939.**

- 1. Lemminkäinen ja saaren neidot
- 2. Lemminkäinen Tuonelassa
- 3. Tuonelan joutsen
- 4. Lemminkäinen palaa kotitienoille

**Collection includes:**

- No. 1 Miniature score. Wiesbaden: B&H, c1954; pl. no. 31108. B&H Partitur-Bibliothek Nr. 3777.
- No. 2 Miniature score. Wiesbaden: B&H, c1954; pl. no. 31109. B&H Partitur-Bibliothek Nr. 3778. Numbered Opus 22 no. 3.
- No. 3 a. Miniature score. Wiesbaden: B&H, c1929; pl. no. 30749. B&H Partitur-Bibliothek Nr. 3327. Numbered Opus 22 no. 2.
- b. Piano solo. Bearbeitung von Otto Taubmann. Leipzig: B&H, c1907; pl. no. 25771.
- No. 4 a. Miniature score. London: BCMA, no date, no pl. no.
- b. Piano solo. Bearbeitung von Otto Taubmann. Leipzig: B&H, c1907; pl. no. V.A.2272.

**Op. 23 Part songs, *Cantata for the University Ceremonies of 1897*, for mixed chorus à cappella (Forsman/Koskimies); written 1897, published 1899 as *Lauluja sekaköörille*.**

- 1. Me nuorisoin Suomen
- 2. Tuuli tuudittele
- 3. Oi toivo, toivo sä lietomieli
- 4. Montapa elon merellä
- 5. Sammuva sainio maan
- 6a. Soi kiitokseksi Luojan
- 6b. Tuule, tuule leppeämmiin
- 7. Oi lempi, sum valtas ääretön on
- 8. Kuin virta vuolas
- 9. Oi kallis Suomi, äiti verraton

**Collection includes:**

- No. 1-9 *Lauluja sekaköörille*, 1897 vuoden promotiooni; kantaatistia... Helsingfors: HNM, [1899]; pl. no. 25.
- No. 1 As no. 1 in *Sekäänisiä lauluja*, 49. vihko. Helsingissä: OT, 1930, series Kansanvalistus-seuran nuottivarasto 98.
- No. 6a a. As no. 6 in *Juhlavirsiä hymnejä joululauluja*, toimittanut A.E. Taipale... Helsingissä: OT, 1949, series Miesäänisten laulukuntien ohjelmistoa.
- b. As no. 1 in *Nuorisosekakuorolauluja*, kolmi- ja neliaänisinä. 8. vihko; toimittanut A.E. Taipale. Helsingissä: OT, 1949, series Kansanvalistus-seuran nuottivarasto 177.
- No. 6b As no. 15 in *Uusia kotimaisia lauluja ja sovituksia*, II. vihko, toimittanut A.E. Taipale. Helsingissä: OT, 1943, series Miesäänisten laulukuntien ohjelmistoa.

**Op. 24 Ten pieces for piano**

- |                                  |                             |                               |
|----------------------------------|-----------------------------|-------------------------------|
| 1. Impromptu. 1895?              | 4. Romance in D minor. 1895 | 7. Andantino. 1900?           |
| 2. Romance in A major. 1894 or 5 | 5. Valse in E major. 1896   | 8. Nocturne. 1901             |
| 3. Caprice in E minor. 1894?     | 6. Idyll. 1898?             | 9. Romance in D flat ma. 1901 |
|                                  |                             | 10. Barcarola. 1903           |

**Collection includes:**

- No. 1 Helsingfors: AEL, no date; pl. no. A.E.L.159. (\*)
- No. 2 Helsinki: REW, no date, plate no. R.E.W.1874. (\*\*)
- No. 3 a. Helsinki: R.E. Westerlund, no date; pl. no. R.E.W.744.  
b. Leipzig: B&H, no date; pl. no. V.A.2530. Imprinted on front cover, bottom line: AEL, Helsingfors. (\*)  
c. Helsingfors: KFW; Leipzig: B&H, no date; pl. no. K.F.W.51. Front cover signed: Agnes Fröjdman 1902. (\*)
- No. 4-5 a. Helsingfors: AEL, no date; pl. no. A.E.L.182. (\*)  
b. Helsinki: REW, no date; pl. no. R.E.W.744. (\*\*)
- No. 6 a. Helsingfors: HNM, no date; pl. no. 23. (\*)  
b. Wiesbaden: B&H, c1904, 1932. (\*\*)
- No. 7 a. Helsinki: REW, no date; pl. no. R.E.W.764  
b. Helsingfors: KFW; Leipzig: B&H, no date [1900?]; pl. no. K.F.W.52.
- No. 9 a. Helsingfors: HNM; Leipzig: B&H, no date; pl. no. H.N.M.81. Front cover signed: Ingeborg Illberg 1905. (\*)  
b. Wiesbaden: B&H, c1905, 1933; pl. no. V.A.2330. (\*\*)
- No. 10 a. Helsingfors: HNM; Leipzig: B&H, no date; pl. no. H.N.M.98. Front cover and caption have "Op. 38 No. 10" rather than op. 24. Front cover with Helmi Hayman's undated signature. (\*)  
b. Wiesbaden: B&H, no date or pl. no.. Printed in Oslo, 1953, by Victor Trykk. (\*\*)

**Op. 25 Scènes Historiques I, suite for orchestra. From the music for the *Press Celebrations, Six tableaux for orchestra*. 1899, rev. 1911.**

- |                              |                      |            |
|------------------------------|----------------------|------------|
| 1. All' Overtura (tableau 1) | 2. Scène (tableau 4) | 3. Festivo |
|------------------------------|----------------------|------------|

**Collection includes:**

- No. 1 a. Full score. Leipzig: B&H, c1911; pl. no. Part.B.2330a.  
b. For piano solo by F. Rebay. Leipzig: B&H, c1914; pl. no. 27490.
- No. 2 a. Full score. Leipzig: B&H, c1912; pl. no. Part.B.2330b.  
b. For piano solo by F. Rebay. Leipzig: B&H, c1914; pl. no. 27491.
- No. 3 Full score. Leipzig: B&H, c1912; pl. no. Part.B.2330c.

**Op. 26 Finlandia, tone poem for orchestra (Tableau 6 from the music for the *Press Celebrations, Six tableaux for orchestra*). 1899, rev. 1900.**

**Collection includes:**

- a. Finlandia, tondikt för orkester..., piano-arrangement. Helsingfors: HNM; Leipzig: B&H, no date [1900?]; no pl. no.
- b. Miniature score. No. 167, Jan Sibelius, Finlandia... Scarsdale, N.Y.: KA, no date, no pl. no.

**Op. 27 Incidental music to Kung Kristian II, suite for orchestra. 1898.**

- |            |                         |             |
|------------|-------------------------|-------------|
| 1. Elegie  | 3. Menuetto             | 5. Nocturne |
| 2. Musette | 4. Sång en korsspindeln | 6. Serenade |
|            |                         | 7. Ballade  |

**Collection includes:**

- No. 1-7 Leipzig: B&H, c1899; pl. no. Part.B.1537. Full score but without no. 4; other incidentals arranged in order 5, 1, 2, 6, 7.
- No. 1-4 a. Piano solo. Helsinki: REW; Leipzig: B&H, c1899, 1926; pl. no. A.E.L.766/E.B.2281.  
b. Piano solo. Helsingfors: AEL; Leipzig: B&H no date; pl. no. A.E.L.2. Front cover signed by Krohn (Aune Krohn?); no. 4 with markings. (\*)
- No. 4 Pianolle sanoineen... Helsinki: REW no date; pl. no. R.E.W.767.

No. 7 Ballade... Zwischenspiel No. 3 [sic], für Pianoforte..., bearbeitet von Otto Taubmann.  
Leipzig: B&H, c1899, 1907; pl. no. V.A.2373.

Op. 28 Sandels, improvisation for male chorus and orchestra (Runeberg). 1898, rev. 1915.

**Collection includes:**

Full score. Printed by Tidnings- och Tryckeri-Aktiebolaget, Helsingfors, no date, no pl. no.

Op. 29 Snöfrid, improvisation for recitation, mixed chorus and orchestra (Rydberg). 1899, rev. 1900.

**Collection includes:**

a. Full score. Photogravure printing from manuscript onto music paper. [Helsinki]: REW [1900?]; no pl. no.

b. *Schneefrid...*, Klavierauszug. København: WH, c1929; pl. no. 1942.

c. Text only, 1 leaf, unidentified source. Printing information in lower left corner:  
Helsingfors, Hufvudstadsbladets Nya Tryckeri, 1921.

Op. 31 Three works for male voices, with accompaniment.

1. Laulu Lemminkäiselle (Weijola), male chorus and orchestra. 1896

2. Har du mod? (Wecksell), male chorus, orchestra. 1904, rev. 1911

3. Aténarnes sång (Rydberg), boys' and men's voices, brass septet and percussion. 1899

**Collection includes:**

No. 1 Full choral score. Mimeographed from manuscript, source unknown.

No. 2 a. With Swedish and Finnish text (tr. Heikki Klemetti). Helsinki: REW, no date, plate no. R.E.W.1759, series Westerlundin Kuoro-ohjelmistio mieskuorolle, sarja 1, N:o 34/35.

b. Arrangement for piano, med öfvertryckt text. Helsingfors: AEL, c1913 by B&H New York, pl. no. A.E.L.500. (\*)

c. Piano score, with text. Helsingfors: Lilius & Hertzberg, 1904. (\*)

No. 3 a. Arr. for piano, text in Swedish and Finnish (tr. by Yrjö Weijola). Helsingfors: HNM; Leipzig: B&H, no date [1899?], no pl. no.

b. Full score, text in Swedish and Finnish. Helsingfors: HNM; Leipzig: B&H, no date [1899?], no pl. no.

Op. 32 Tulen synti, tone poem (Kalevala), for baritone solo, male chorus and orchestra. 1902, rev. 1910.

**Collection includes:**

a. Kuoro-osa [choral score], no place, no publisher, no date; printed from manuscript.

b. *Der Ursprung des Feuers...* [piano-vocal score]. Leipzig: B&H, c1911, pl. no. 26719.

c. *Ukko the Fire-maker...* [piano-vocal score]. New York: Associated Music Publ., c1911, no pl. no. Text in Finnish and English.

Op. 33 Koskenlaskijan morsiamet (Oksanen), for baritone or mezzo-soprano and orchestra. 1897.

Also known as *The Ferryman's Bride*.

**Collection includes:**

a. Full score, text in Finnish and German (*Des Fährmanns Bräute*). Miami, Florida: KA, no date, no pl. no; series Kalmus Orchestra Library, conductor's score A5504. (\*\*)

b. Arr. by the composer for male chorus and orchestra. Vocal score, no place, publisher, date, pl. no. Printed from manuscript.

Op. 34 Ten bagatelles for piano

1. Valse, D flat maj. 1914-15

4. Couplet. 1914

7. Danse pastorale. 1916

2. Air de danse. 1914?

5. Boutade. 1914

8. Joueur de harpe. 1916

3. Mazurka. 1914-15

6. Réverie. 1913

9. Reconnaissance. 1916

10. Souvenir. 1916

**Collection includes:**

No. 1 a. Helsingfors: REW, no date; Leipzig: B&H, Ed. Breitkopf Nr. 4851, c1915 B&H, New York, pl. no. 27747. Front cover lists nine bagatelles for op. 34 (nos. 1-9)

(Op. 34 continued on next page)

(Op. 34 continued)

- b. Helsinki: REW, no date, pl. no. R.E.W.61. (\*\*)  
c. Leipzig: B&H, c1915 B & H, New York, Ed. Breitkopf Nr. 4851, pl. no. 27747. Front cover with Hubert Tannberg's undated signature. (\*)
- No. 2 a. Helsinki: REW, no date; pl. no. R.E.W.62.  
b. Ed. pour la Finlande. Helsingfors: REW, c1915 by B&H New York, pl. no. 27748. (\*)
- No. 3 a. Ed. Breitkopf Nr. 4853, c1915 by B&H New York, pl. no. 27749. (\*)  
b. Helsingfors: REW, no date, c1915 by B&H, pl. no. R.E.W.63. (\*)
- No. 4 Helsingfors: REW, no date, c1915 by B&H, pl. no. 27750.
- No. 5 Ed. Breitkopf Nr. 4855, c1915 by B&H New York; pl. no. 27751. On front cover: Für Finland A/B REW O/Y, Helsingfors. (\*)
- No. 6 Ed. Breitkopf Nr. 4856, c1915 by B&H New York; pl. no. 27740. On front cover: Für Finland A/B REW O/Y, Helsingfors. (\*)
- No. 7 Helsinki: REW, no date, c1917 by B&H New York; pl. no. R.E.W.95. (\*\*)
- No. 8 a. Helsinki: REW no date; on page 2: undated REW copyright notice and c1917 by B&H New York; pl. no. R.E.W.96. (\*\*)  
b. Helsinki: REW, no date, c1917 by B&H New York at bottom of p. 2; plate no. R.E.W.96. (\*)
- No. 9 Helsinki: REW, no date, c1917 by B&H New York; pl. no. R.E.W.97. (\*\*)
- No. 10 Ed. pour la Finlande. Helsingfors: REW, no date; pl. no. R.E.W.271.

**Op. 35 Two songs with piano accompaniment**

1. Jubal (Josephson) 1907-1908      2. Teodora (Gripenberg) 1908  
**Collection includes:**  
No. 2 German, English, and Finnish. Leipzig: B&H, c1910; pl. no. D.L-V.5233/34. Finnish distributors listed on front cover. (\*)

**Op. 36 Six songs with piano accompaniment**

1. Svarta rosor (Josephson) 1899      4. Säv, säv, susa (Fröding) 1900  
2. Men mid fågel (Runeberg) 1899      5. Marssnön (Wecksell) 1900  
3. Bollspelet vid Trianon (Fröding) 1899      6. Demanten på marssnön (Wecksell) 1900  
**Collection includes:**  
No. 1 Swedish and German. B&H, c1904, 1905, pl. no. D.L-V.4775a. (\*)  
No. 1-3 Swedish and German. Helsingfors: HNM; Leipzig: B&H, no date; pl. no. H.N.M.16 (\*)  
No. 1,4,6 Copied from *Jean Sibelius, 15 ausgewählte Lieder für eine Singstimme und Klavier*. Wiesbaden: B&H, 1966 (\*\*)  
No. 4 a. Swedish and Finnish; tr. Kyllikki Solanterä. Wiesbaden: B&H; Helsinki: F, c1906, 1934 by B&H; no pl. no. (\*)  
b. Swedish, Finnish and German. Helsingfors: HNM; Leipzig: B&H, no date, no pl. no. (\*)  
No. 5-6 *Två sånger vid piano...* Helsingfors: AEL, no date; pl. no. A.E.L.199. (\*)  
No. 6 a. Swedish and German. Leipzig: B&H, c1912, pl. no. D.L-V.5286. (\*)  
b. Swedish and Finnish, tr. Aune Krohn. Helsinki: REW no date, c1912 by B&H; pl. no. R.E.W.956. (\*)

**Op. 37 Five songs with piano accompaniment**

1. Den första kyssen (Runeberg) 1900      3. Soluppgång (Hedberg) 1902  
2. Lasse liten (Topelius) 1902      4. Var det en dröm? (Wecksell) 1902  
5. Flickan kom ifrån sin älsklings möte (Runeberg) 1901-2  
**Collection includes:**  
No. 1,5 Copied from *Jean Sibelius, 15 ausgewählte Lieder für eine Singstimme und Klavier*. Wiesbaden: B&H, 1966 (\*\*)  
No. 1 Swedish and German. Helsingfors: HNM; Leipzig: B&H, no date, no pl. no. With Elin Flackhaim's undated signature. (\*)  
No. 2 Swedish and German. Helsingfors: HNM; Leipzig: B&H, no date; no pl. no. With Fanny von Kramer's signature, 1902. (\*)

- No. 4 a. Swedish and German. Helsingfors: HNM; Leipzig: B&H, no date; no pl.no. With Ina Storgårds's undated signature. (\*)  
 b. *Was it a dream? Ai-je rêvé?... English version by William Wallace; Traduction française de J. d'Offoël. Berlin; Leipzig: B&H; Helsingfors: F, c1904 by B&H, pl. no. D.L-V.3481. (\*)*
- No. 5 a. English and French. Berlin; Leipzig: B&H; Helsingfors: F, c1904 by B&H; pl. no. D.L-V.3488. (\*)  
 b. *Mädchen kam vom Stelldichein... Deutsche Umdichtung von Alfr. Jul. Boruttau. Leipzig: B&H, c1906, pl. no. D.L-V.3473. (\*)*

**Op. 38 Five songs with piano accompaniment**

- |                               |   |
|-------------------------------|---|
| 1. Höstkväll (Rydberg) 1903   | 3. I natten (Rydberg) 1903                        |
| 2. På verandan (Rydberg) 1903 | 4. Harpolekaren (Rydberg) 1904                    |
|                               | 5. Jag ville jag vore i Indienland (Fröding) 1904 |

**Collection includes:**

- No. 1 Swedish and German. Leipzig: B&H, no date, no pl. no. Front cover inscribed by Sibelius, "Axel Carpela, amicus amico, Jean Sibelius, 19 1/X 03" [Oct.1, 1903]  
 No. 2 Swedish and German. Wiesbaden: B&H, no date (1970s?), no pl. no. (\*\*)  
 No. 3 Swedish and German. Helsingfors: HNM; Leipzig: B&H, no date, no pl. no.  
 No. 4 Swedish and German. Wiesbaden: B&H, 1932; pl. no. D.L-V.3477. (\*\*)

**Op. 39 Symphony No. 1 in E minor. 1899, revised 1900.**

**Collection includes:**

- a. Symphonie No. 1 für grosses Orchester... Wiesbaden: B&H, c1902, 1930; pl. no. Part.B.1739. Series: Partitur-Bibliothek Nr. 3325; miniature score. (\*\*)  
 b. Conductor's score. Miami: KA, no date, no pl. no.; publisher's series no. A2047. (\*\*)

**Op. 40 Pensées lyrique for piano**

- |                               |                           |                          |
|-------------------------------|---------------------------|--------------------------|
| 1. Valsette. 1212             | 4. Menuetto. 1913         | 7. Rondoletto. 1914      |
| 2. Chanson sans paroles. 1913 | 5. Berceuse. 1913         | 8. Scherzando. 1915      |
| 3. Humoresque. 1913           | 6. Pensée mélodique. 1914 | 9. Petite sérénade. 1915 |
|                               |                           | 10. Polonaise. 1916      |

**Collection includes:**

- No. 1 a. Helsinki: REW, no date; pl. no. R.E.W.1734/21.  
 b. Helsingfors: REW; Leipzig: B&H, c1914; pl. no. R.E.W.31. (\*)
- No. 2 a. Helsingfors: HNM; Leipzig: B&H, c1914; pl. no. V.A.3907; series: Ed. Breitkopf Nr. 3907.  
 b. Helsingfors: F; Leipzig, Berlin: B&H, c1914; no pl. no. Front cover printed in green and red, lists Op. 40, no. 1-5 in framed box.  
 c. As in No. 2b but with pl. no. R.E.W.32; front cover in blue and red, and different advertisement on back cover. (\*)
- No. 3 Helsingfors: F; Leipzig: B&H, c1914; no pl. no. Front cover printed in green and red, lists Op. 40, no. 1-5 in framed box.
- No. 4 As in No. 2c but with pl. no. R.E.W.34. (\*\*)
- No. 5 a. Helsingfors: F; Leipzig: B&H, c1914; no pl. no. Front cover printed in green and red, lists Op. 40, no. 1-5 in framed box.  
 b. As in No. 2c but with pl. no. R.E.W.35, and all ten numbers listed on front cover. (\*)
- No. 6 a. As in No. 2c but with pl. no. R.E.W.36.  
 b. Leipzig: B&H, c1916; plate no. 27740; Ed. Breitkopf Nr. 4834. (\*)  
 c. Helsinki: REW, c1965; pl. no. R.E.W.36. (\*)
- No. 7 Helsinki: REW; copyright statement on p. 2 without date; pl.no. R.E.W.67.
- No. 8 Helsingfors: REW; Leipzig: B&H, no date; pl. no. R.E.W.272. Front cover printed in blue and red; all 10 numbers in framed box.
- No. 9 As in No. 8 but pl. no. R.E.W.273.
- No. 10 Helsingfors: REW, no date; pl. no. R.E.W.93. Printed in Stockholm. (\*)

- Op. 41 *Kyllikki*; three lyric pieces for piano. 1904.  
Collection includes:  
Leipzig: B&H, c1916; pl. no. V.A.2613.
- Op. 42 *Romance in C major*, for string orchestra. 1904.  
Collection includes:  
Full score. London: BCMA, c1909 by B&H New York; pl. no. 2139.
- Op. 43 *Symphony No. 2 in D major*. 1901-1902  
Collection includes:  
a. Miniature score. Leipzig: B&H, c1903, 1913; pl. no. 30693; Partitur-Bibliothek Nr. 3323.  
Two copies, variant printings. (\*\*)  
b. Full score. New York: Associated Music Publishers, no date, "only authorized American reprint edition of the original Breitkopf & Härtel edition." Pl. no. Part.B.1784.  
Signed by Fabien Sevitzky, with his performance markings for April 1, 1963, and March 14, 1965. (\*\*)
- Op. 44 *Incidental music to Kuolema* (Järnefelt), for voice and small orchestra. Originally written in 1903, six "scenes" for string orchestra, bass drum, and church bells. No. 1 revised in 1904 as "Valse triste"; numbers 3 and 4 revised in 1906 as "Scene with Cranes," op. 62.  
Collection includes:  
No. 1 *Valse triste* [arr. for piano]. Leipzig: B&H, c1904; pl. no. V.A.2224.  
No. 2 a. Orchestral score, blue ballpoint manuscript, unidentified hand, on music paper printed by Westerlund. Caption: "*Kuolema*" / *Scene with cranes* / *Jean Sibelius* / *Andante sostenuto*.  
b. *Kurkikohtaus, Scene with Cranes...*, op. 44 nr. 2, score--partitur. Helsinki: F, 1973; pl. no. F.M.5378. (\*\*)
- Op. 45 *Two pieces for orchestra*  
1. *The Dryad*. 1910      2. *Dance Intermezzo*, 1904 for piano, rev. for orchestra, 1907  
Collection includes:  
No. 1 Piano reduction. Leipzig: B&H, c1910; Finland: HNM; pl. no. V.A.3335.  
No. 2 a. Arr. for piano. Helsingfors: HNM; c1904 by B&H; pl. no. H.N.M.405.  
With Agnes Fröjdmán's signature.  
b. Arr. for the Goldman Band by Franz Henning... New York: CF, c1946; pl. no. N951.  
Conductor's score; photostatic copy.  
c. Conductor's score. Miami, Florida: KA, no date, no pl. no. Verbal information from publisher: "1984 printing from 1907 edition." (\*\*)  
d. Conductor's score. Berlin [etc.]: B&H, c1907; pl. no. Part.B.2056. (\*\*)  
e. "Musik zu einer Scène." Photostatic copy of manuscript score for full orchestra, 27 pages, with stamp of Oy. Yleisradio Ab., Helsinki. Earlier, Johnson and Terrell had mistaken this to be an unidentified work; Prof. Dahlström corrected this in a letter, July 2, 1992, in which he states: *Musik zu einer Scène* "was performed in Helsinki, at a lottery arranged by the Philharmonic Society, March 5, 1904... This music was freely arranged for piano by JS in the spring 1904 (the introduction shortened, and many other changes, but the musical material is the same, compare for instance 'Musik...' b. 32, 'Tanz-Intermezzo' b. 5) and sold to Fazer.
- Op. 46 *Incidental music to Pelléas et Mélisande* (Maeterlinck). Concert suite for small orchestra, 1905.  
Collection includes:  
a. Arr. for piano solo. Revisionen & Bearbeitungen von Paul Juon. [In two parts.] Berlin: SBM (RL), c1905; pl. no. S.9330 I and S.9330 II.  
b. Miniature score. New York: KA, no date, no pl. no.; publisher's series no. 139. (\*\*)  
c. *Die drei blinden Schwestern* (aus "Pelleas und Melisande"...); *Les trois sœurs aveugles...* [Voice and piano, text in German, French, and Swedish]. Berlin: SBM (RL), c1905; pl. no. S.9333. (\*)

- Op. 47 Concerto in D minor for violin and orchestra.** 1903-1904.  
**Collection includes:**  
 Miniature score. London [etc.]: EE, copyright by RL, Berlin; pl. no. E.E.4892.
- Op. 48 Vapautettu kuningatar (Cajander), ballad for mixed chorus and orchestra.** 1906. Also known as *Snellman's Fest Cantata*.  
**Collection includes:**  
 a. Choral score, no place, publisher, date, or pl. no. Caption: Vapautettu kuningatar... / Mieskuorolle.... / Op. 48A.  
 b. Piano-vocal score, in German, English, and French. Berlin-Lichterfelde: RL, c1907 (Schlesinger), renewed c1935; pl. no. S.9337.  
 c. Facsimile printing of Sibelius's manuscript, captioned, *Cantat Siell' laulavi kuningatar...* Stamp of Åbo Akademi on verso of p. 11.
- Op. 49 Pohjolan tytär, symphonic fantasia for orchestra.** 1906.  
**Collection includes:**  
 Full score. New York: KA, no date, no pl. no. On page [2]: "Pohjola's Tochter, a German translation of seven Kalevala verses." (\*\*)
- Op. 50 Six songs, voice and piano.** 1906.  
 1. Lenzgesang (Fitger)      3. Im Feld ein Mädchen singt (Susman)      5. Die stille Stadt (Dehmel)  
 2. Sehnsucht (Weiss)      4. Aus banger Brust (Dehmel)      6. Rosenlied (Ritter)  
**Collection includes:**  
 No. 1-6 Edition for high voice; text in German, English, Swedish, and Finnish. Helsingfors: HNM, c1907 SBM (RL), Berlin; pl. no. S.9893. (\*)  
 No. 3 Article about Sibelius, including score, from *Nord und Süd, eine deutsche Monatsschrift*, Berlin, Vol. 127, no. 381, Dec. 1908. (\*\*)
- Op. 51 Incidental music to Belsazars gästabad (Procopé).** Originally in eight numbers, written 1906; numbers 1-3, 5-6 revised 1907 as Concert suite for orchestra.  
**Collection includes:**  
 a. Full score. Berlin: SBM (RL), c1907; pl. no. S.9339.  
 b. Piano reduction. Berlin: SBM (RL), c1907; renewed c1935 by P. Juon, Vevey; pl.no. S.9339A.
- Op. 52 Symphony No. 3 in C major.** 1907.  
**Collection includes:**  
 Miniature score. Berlin-Lichterfelde: RL; London: Oxford Univ. Press, n.d.; pl. no. S.9432. (\*\*)
- Op. 53a Pan and Echo, dance intermezzo no. 3, for orchestra.** 1907.  
**Collection includes:**  
 Full score. Miami: KA, no date, no pl. no.; 1980s printing. (\*\*)
- Op. 54 Incidental music to Svanevit (Strindberg), suite for orchestra.** 1908-1909.  
**Collection includes:**  
 a. Piano reduction (Doebber). Berlin: SBM, c1911; pl.no. S.9469 A. (\*)  
 b. Full score. Miami: KA, no date, no pl. no., 1980s printing. (\*\*)
- Op. 55 Night Ride and Sunrise, tone poem for orchestra.** 1908.  
**Collection includes:**  
 Full score. Miami, Florida: KA, no date, no pl.no., 1980s printing. (\*\*)
- Op. 56 Voces intimae, string quartet in D minor.** 1909.  
**Collection includes:**  
 Miniature score. London; Zürich: EE No. 294, no date, c1909 by SBM (RL), Berlin; pl. no. E.E.5808. (\*\*)

**Op. 57 Eight songs (Josephson), with piano accompaniment. 1909.**

- |                             |                    |                      |
|-----------------------------|--------------------|----------------------|
| 1. Älven och snigeln        | 3. Kvarnhjulet     | 6. Hertig Magnus     |
| 2. En blomma stod vid vägen | 4. Maj             | 7. Vänskapens blomma |
|                             | 5. Jag är ett träd | 8. Näcken            |

**Collection includes:**

- No. 3 *Das Mühlrad* (Th. Rehbaum); The millwheel (Herbert Harper); Quarnhjulet... Berlin: SBM, c1910; pl. no. S.9498 (3) A,B. In German, English, and Swedish. (\*)
- No. 4 *Mai* (Th. Rehbaum)... Berlin: SBM, c1910; pl. no. S.9498 (4) A,B. In German, English, and Swedish. (\*)

**Op. 58 Ten pieces for piano. 1909.**

- |              |               |                      |
|--------------|---------------|----------------------|
| 1. Réverie   | 4. Der Hirt   | 7. Tempo di menuetto |
| 2. Scherzino | 5. Des Abends | 8. Fischerlied       |
| 3. Air varié | 6. Dialogue   | 9. Ständchen         |
|              |               | 10. Sommerlied       |

**Collection includes:**

- No. 1 Leipzig: B&H, c1910; pl. no. V.A.3201.
- No. 2 Leipzig: B&H, c1910; pl. no. V.A.3202.
- No. 5 Leipzig: B&H, c1910; pl. no. V.A.3205.
- No. 7 Helsingfors: HNM, c1910 B&H; pl. no. V.A.3207.
- No. 8 Helsingfors: HNM, c1910 B&H; pl. no. V.A.3208.
- No. 9 Helsingfors: HNM, c1910 B&H; pl. no. V.A.3209.
- No. 10 Helsingfors: HNM, c1910 B&H; pl. no. V.A.3210.

**Op. 59 In memoriam, funeral march for orchestra. 1909, rev. 1910.**

**Collection includes:**

- a. Full score. Leipzig: B&H, c1910; für Finnland: AEL, Helsingfors; pl. no. Part.B.2150.
- b. Piano reduction by Otto Taubmann. Leipzig: B&H, c1910; für Finnland: AEL, Helsingfors; pl. no. V.A.3486.

**Op. 60 Two songs for Shakespeare's Twelfth Night (transl. Hagberg), with guitar or piano. 1909.**

1. Kom nu hit, död      2. Och när som jag var en liten smådräng

**Collection includes:**

- No. 1 a. *Komm herbei, Tod...* Leipzig: B&H, c1910; für Finnland: HNM; Helsingfors: AEL; pl. no. D.L.-V.5253. In German, English, Swedish, and French. (\*)
- b. Copied from *Jean Sibelius, 15 ausgewählte Lieder für eine Singstimme und Klavier*. Wiesbaden: B&H, 1966 (\*\*)
- No. 2 *Heisa hopsa, bei Regen und Wind...* Leipzig [etc.]: B&H, c1910; für Finnland: HNM; pl. no. D.L.-V.5256. In German and Swedish. (\*)

**Op. 61 Eight songs with piano accompaniment. 1910.**

- |  |                                     |
|--|-------------------------------------|
| 1. Långsamt kom kvällsskyn (Tavaststjerna) | 5. Romans (Tavaststjerna)           |
| 2. Vattenplask (Rydberg)                   | 6. Dolce far niente (Tavaststjerna) |
| 3. När jag drömmar (Tavaststjerna)         | 7. Fåfång önskan (Runeberg)         |
| 4. Romeo (Tavaststjerna)                   | 8. Vårtagen (Gripenberg)            |

**Collection includes:**

- No. 2 *Wellenflüster...* Leipzig: B&H, c1911; pl. no. D.L.-V.5296/97. In German, English, and Swedish. (\*)
- No. 4 *Romeo...* Leipzig: B&H, c1911; pl. no. D.L.-V.5299. In German, English, and Swedish. (\*)
- No. 5 *Romanze...* Leipzig: B&H, c1911; pl. no. D.L.-V.5300. In German, English, and Swedish. (\*)
- No. 6 *Dolce far niente...* Leipzig: B&H, c1911; für Finnland: AEL, Helsingfors; pl. no. D.L.-V.5412. In German, English, and Swedish. (\*)
- No. 8 *Frühlingszauber...* Leipzig: B&H, c1911; für Finnland: AEL, Helsingfors; pl. no. D.L.-V.5415. In German, English, and Swedish. (\*)



- Op. 62 Two pieces from the Incidental music to Kuolerma.** See also op. 44. 1910-1911.  
 1. Canzonetta                      2. Valse romantique  
**Collection includes:**  
 No. 1 a. Full score. Leipzig: B&H c1911; pl. no. Part.B.2313.  
 b. Piano solo, arr. by Taubmann. Leipzig: B&H, c1911; pl. no. V.A.3616.  
 No. 2 Piano solo, arr. by O. Taubmann. Leipzig: B&H, c1911; pl. no. E.B.3617.
- Op. 63 Symphony No. 4 in A minor.** 1911.  
**Collection includes:**  
 Miniature score. Wiesbaden: B&H, c1912, 1940; Partitur-Bibliothek no. 3326.  
 Two copies, variant printings. (\*\*)
- Op. 64 The Bard, tone poem for orchestra.** 1913, rev. 1914.  
**Collection includes:**  
 a. Piano solo, arr. by H. Gärtner. Leipzig: B&H, c1916; pl.no. 27826.  
 b. Miniature score. London: BCMA, c1914 by B&H; no pl. no. (\*\*)  
 c. Full score. Leipzig: B&H, c1914; pl. no. Part.B.2382. (\*\*)
- Op. 65 Two part-songs for mixed chorus à cappella**  
 1. Män från slätten och havet (Knape) 1911    2. Kellosävel Kallion kirkossa (Engström) 1912  
**Collection includes:**  
 No. 2 a. *Die Glockenmelodie in der Kirche zu Berghäll.* Text von H. Klemetti [sic], deutsche Nachdichtung von Alfr. Jul. Boruttau. Vocal score, photostatic copy; c1914 by B&H New York; pl. no. Part.B.2381.  
 b. Piano arr. Leipzig: B&H, c1912; Helsingfors: AEL; pl. no.V.A.3900 / A.E.L.467.  
 c. Piano arr. Helsingfors: AEL, c1912 by B&H; pl. no. A.E.L.467.(\*)
- Op. 66 Scènes historiques II, suite for orchestra.** 1912.  
 1. The chase    2. Love-song    3. At the draw-bridge  
**Collection includes:**  
 No. 1 a. Full score. Leipzig: B&H, c1913; pl. no. Part.B.2342a (\*\*)  
 b. Piano solo, arr. by Ferd. Rebay. Leipzig: B&H, c1914; pl. no. 27493.  
 No. 2 a. Full score. Leipzig: B&H, c1913; pl. no. Part.B.2342b (\*\*)  
 b. Piano solo, arr. by Ferd. Rebay. Leipzig: B&H, c1914; pl. no. 27494.  
 No. 3 a. Full score. Leipzig: B&H, c1913; pl. no. Part.B.2342c (\*\*)  
 b. Piano solo, arr. by Ferd. Rebay. Leipzig: B&H, c1914; pl. no. 27495.
- Op. 67 Three sonatinas for piano.** 1912.  
**Collection includes:**  
 No. 1 "In A Dur." Leipzig: B&H, c1912; Helsingfors: AEL; pl. no. 3845. Dahlström p. 57: Op. 67, no. 1, "F sharp minor."  
 No. 2 In E Dur. Leipzig: B&H, c1912; Helsingfors: AEL; pl. no. 3846.  
 No. 3 "In Des Dur." Leipzig: B&H, c1912; Helsingfors: AEL; pl. no. 3847. Actually: B flat minor; not corrected by B&H until 1980! Cf. B flat minor in Dahlström p. 57.
- Op. 68 Two rondinos for piano.** 1911-1912.  
**Collection includes:**  
 No. 1 Op. 68, Nr. 1. Vienna; London: UE, c1913; pl. no.U.E.3848. In G sharp minor. (\*\*)  
 No. 2 Rondino II. Leipzig: B&H, c1913 by UE; pl. no. U.E.3849/V.A.3947. In C sharp minor (\*)
- Op. 69 Two serenades for violin and orchestra.** 1912-1913.  
**Collection includes:**  
 No. 1 Arr. for violin and piano by Hermann Gärtner. Leipzig: B&H, c1913; pl. no. V.A.3936.  
 No. 2 Full score. Miami: KA, no date, no pl. no; series no. A5677. (\*\*)

- Op. 70 **Luonnotar**, tone poem for soprano and orchestra. 1913. *Spirit of Nature*; from the Kalevala, I, 110-242 passim.  
**Collection includes:**  
 a. Piano reduction, text in German and Finnish. Leipzig [etc.]: B&H, c1915; pl. no. 27676.  
 Laid in: Finnish text, single sheet, unidentified source, 21 x 14 cm.  
 b. Miniature score. Wiesbaden: B&H, c1981, Part-Bib. Nr. 5076. (\*\*)
- Op. 71 **Incidental music to Scaramouche**, tragic pantomime by Knudsen and Bloch, for orchestra. 1913.  
**Collection includes:**  
 Partition piano seul, par Otto Olsen. København: WH, c1919, ed. and rev. by Julia A. Burt; pl. no. 15827.
- Op. 72 **Six songs with piano accompaniment**  
 1. Vi ses igen (Rydberg). "Not found," Dahlström p. 127. 4. Kaiutar (Larin-Kyösti) 1915  
 2. Orions bälte (Topelius) "Not found," *ibid.* 5. Der Wanderer und der Bach (Greif) 1915  
 3. Kyssen (Rydberg) 1915 6. Hundra vägar (Runeberg). "Latest 1907" Dahlström p. 121; 1907 confirmed 1992.  
**Collection includes:**  
 No. 3 *Der Kuß...* Deutsche Nachdichtung von Alfr. Jul. Boruttau. Wiesbaden: B&H, no date; pl.no. D.L.-V.5456/57. In German and Swedish. (\*\*)  
 No. 4 *Kaiutar*. Hämeenlinna: Arvi A. Karisto, 1915; no pl. no. (\*)  
 No. 5 *Der Wanderer...* Wiesbaden: B&H, c1916; pl. no. D.L.-V.5460 (\*\*)  
 No. 6 *Hundert Wege...* Wiesbaden: B&H, c1916; pl. no. D.L.-V.5461. (\*\*)
- Op. 73 **The Oceanides**, tone poem for orchestra. Written in 1914 with title *Aallottaret* (Nymphs of the Ocean), rev. 1914 as *The Oceanides*.  
**Collection includes:**  
 Klavierauszug von Herm. Gärtner. Leipzig: B&H, c1915; pl. no. 27780,  
 Ed. Breitkopf Nr. 4460.  
 Microfilm of the manuscript, with other materials; see page 69.
- Op. 74 **Four lyric pieces for piano**. 1914.  
 1. Ekloge 3. Auf dem Tanzvergnügen  
 2. Sanfter Westwind 4. Im alten Heim  
**Collection includes:**  
 No. 1-4 Four parts. Leipzig: B&H, c1915; pl. no. 27604-7, Ed. Breitkopf Nr. 4491-4.  
 No. 4 with Gerda Schybergensen's signature, Nov. 1917, and annotations throughout.
- Op. 75 **Five pieces for piano**. 1914.  
 1. När rönnen blommar 2. Den ensamma furan 4. Björken  
 3. Aspen 5. Granen  
**Collection includes:**  
 No. 1 Helsinki: REW, no date, c1922 by WH Copenhagen; ed. and rev. by Julia A. Burt, New York; pl. no. R.E.W.459.  
 No. 2 København: WH; Finland: REW, no date, pl. no. R.E.W.460. (\*)  
 No. 3 København: WH; Finland: REW, no date, pl. no. R.E.W.461. (\*)  
 No. 4 Helsinki: REW, no date, c1922 by WH, Copenhagen; ed. and rev. by Julia A. Burt, New York; pl. no. R.E.W.462.  
 No. 5 Helsinki: REW, no date, c1922 by WH, Copenhagen; ed. and rev. by Julia A. Burt, New York; pl. no. R.E.W.463.

**Op. 76 Thirteen pieces for piano**

- |                     |                          |                        |
|---------------------|--------------------------|------------------------|
| 1. Esquisse. 1911   | 5. Consolation. 1919     | 9. Arabesque. 1916     |
| 2. Etude. 1911      | 6. Romanzetta. 1914?     | 10. Elegiaco. 1916     |
| 3. Carillon. 1911?  | 7. Affettuoso. 1916      | 11. Linnaea. 1914      |
| 4. Humoresque. 1916 | 8. Pièce enfantine. 1916 | 12. Capricietto. 1913  |
|                     |                          | 13. Harlequinade. 1916 |

**Collection includes:**

- No. 1 Copenhagen: WH, c1912, ed. and rev. by Julia A. Burt, New York. Ejendom for Finland: REW; pl. no. A.E.L.1173.
- No. 2 Copenhagen: WH, c1912, ed. and rev. by Julia A. Burt, New York. Ejendom for Finland: REW; pl. no. A.E.L.1174.  
(Appears to be a fairly recent printing.)
- No. 3 Copenhagen: WH, c1912, ed. and rev. by Julia A. Burt, New York. Ejendom for Finland: REW; on front cover: Förlagsrätt för Finland: AEL; pl. no. A.E.L.1175.
- No. 4 Copenhagen: WH, c1912, ed. and rev. by Julia A. Burt, New York. Ejendom for Finland: REW; on front cover: Förlagsrätt för Finland: AEL; pl. no. A.E.L.1176. (\*)
- No. 5 Copenhagen: WH, c1912, ed. and rev. by Julia A. Burt, New York. Ejendom for Finland: REW; on front cover: Förlagsrätt för Finland: AEL; pl. no. A.E.L.1177.
- No. 6 Copenhagen: WH, c1912, ed. and rev. by Julia A. Burt, New York. Ejendom for Finland: REW; on front cover: Förlagsrätt för Finland: AEL; pl. no. A.E.L.1178.
- No. 7 Copenhagen: WH, c1912, ed. and rev. by Julia A. Burt, New York. Ejendom for Finland: REW; on front cover: Förlagsrätt för Finland: AEL; pl. no. A.E.L.1179.
- No. 8 a. Copenhagen: WH, c1912, ed. and rev. by Julia A. Burt, New York. Ejendom for Finland: REW pl. no. R.E.W.1180.  
(Appears to be a fairly recent printing.)  
b. Copenhagen: WH, c1912, ed. and rev. by Julia A. Burt, New York. Förlagsrätt för Finland: REW; pl. no. A.E.L.1180. (\*)
- No. 9 Copenhagen: WH, c1912, ed. and rev. by Julia A. Burt, New York. Ejendom for Finland: REW; on front cover: Förlagsrätt för Finland: AEL; pl. no. A.E.L.1181. (\*)
- No. 10 Copenhagen: WH, c1912, ed. and rev. by Julia A. Burt, New York. Ejendom for Finland: REW; pl. no. R.E.W.1182 (\*)  
(Appears to be a fairly recent printing.)
- No. 11 Helsingfors: REW; on front cover: AEL; pl. no. A.E.L.1183. (\*)
- No. 12 Helsingfors: REW; on front cover: AEL; pl. no. A.E.L.1184.
- No. 13 Helsingfors: REW; on front cover: AEL; pl. no. A.E.L.1185.  
(Appears to be a fairly recent printing.)

**Op. 77 Two pieces for violin (or violoncello) and orchestra**

1. Laetare anima mea; cantique. 1914      2. Devotion (Ab imo pectore) 1915

**Collection includes:**

- No. 1 a. København & Leipzig: WH, c1922; pl. no. 17733.  
b. Helsingfors: AEL, c1922 by WH, Copenhagen; pl. no. A.E.L.1216. (\*)
- No. 2 Helsingfors: AEL, c1922 by WH, Copenhagen; pl. no. A.E.L.1217. (\*)

**Op. 78 Four pieces for violin (or violoncello) and piano**

1. Impromptu. 1915      3. Religioso. 1917  
2. Romance in F major. 1915      4. Rigaudon. 1915

**Collection includes:**

- No. 1 København & Leipzig: WH, c1923; pl. no. 18200.
- No. 2 a. Helsinki: REW, c1922 by WH; pl. no. R.E.W.1219..  
b. Helsingfors: AEL, c1923 by WH, Copenhagen; pl. no. A.E.L.1219. (\*)  
With Carl Rudolf Gandberg's signature, dated Jan. 1924.
- No. 3 Helsingfors: AEL, c1923 by WH, Copenhagen; pl. no. A.E.L.1219. (\*)
- No. 4 København & Leipzig: WH, c1923; pl. no. 18201.

**Op. 79 Six pieces for violin and piano**

- |                             |                                |                      |
|-----------------------------|--------------------------------|----------------------|
| 1. Souvenir. 1915?          | 3. Danse caractéristique. 1916 | 5. Tanz-Idylle. 1917 |
| 2. Tempo di menuetto. 1917? | 4. Sérénade. 1916              | 6. Berceuse. 1917    |

**Collection includes:**

- No. 1 Helsingfors: AEL, c1922 by WH, Copenhagen; pl. no. A.E.L.1222.  
No. 3 Helsingfors: AEL, c1922 by WH, Copenhagen; pl. no. A.E.L.1224.  
No. 4 Helsingfors: AEL, c1922 by WH, Copenhagen; pl. no. A.E.L.1225. (\*)  
No. 5 Helsingfors: AEL, c1922 by WH, Copenhagen; pl. no. A.E.L.1226. (\*)  
No. 6 København & Leipzig: WH c1922; pl. no.17732.

**Op. 80 Sonatina in E major for violin and piano. 1915.**

**Collection includes:**

København: WH, c1921; pl. no. 17734. Probably a 1950s printing.

**Op. 81 Five pieces for violin and piano**

- |                  |                  |                   |
|------------------|------------------|-------------------|
| 1. Mazurka. 1915 | 2. Rondino. 1917 | 4. Aubade. 1918   |
|                  | 3. Valse. 1917   | 5. Menuetto. 1918 |

**Collection includes:**

- No. 1 Helsinki: REW, c1916 by B&H, New York; pl. no. R.E.W.68.  
No. 2 a. Helsinki: REW, c1917 by B&H, New York; pl. no. R.E.W.221.  
b. As in 2a but later printing, smaller overall size. (\*)  
No. 3 Helsinki: REW, c1955; pl. no. R.E.W.68. Design and size as in no. 2b but green and white rather than brown and white.  
No. 4 Helsinki: REW, c1919 by B&H, New York; pl. no. R.E.W.319.  
No. 5 Helsinki: REW, c1919 by B&H, New York; pl. no. R.E.W.320.

**Op. 82 Symphony No. 5 in E flat major. 1915, rev. 1916 and 1919.**

**Collection includes:**

- a. Miniature score. Copenhagen: WH, c1921; pl. no. 17539.  
a. Another miniature score; as above but later printing.

**Op. 84 Five part-songs for male voices à cappella**

- |   |                                   |
|---|-----------------------------------|
| 1. Herr Lager och Skön fager (Fröding) 1914 | 3. Ett drömmackord (Fröding) 1915 |
| 2. På berget (Gripenberg) 1914 or 1915      | 4. Evige Eros (Gripenberg) 1915   |
|   | 5. Till havs (Reuter) 1917        |

**Collection includes:**

- No. 1-4 As numbers 15, 18, 19, and 20, pages 56-88, in: Muntra Musikanter, printed by Tidnings- och Tryckeri A/B, Helsingfors.  
No. 5 a. In Swedish and Finnish (Suom. Kyllikki Solanterä). Loose-leaf; Helsinki: REW, no date; pl. no. R.E.W.1827.  
b. *Merta päin...* (Suom. R. R. R.) Finnish only; translation differs much from the above. Loose-leaf heliograph; no place, publisher, date.  
c. Another heliograph edition, in Swedish; no place, publisher, date. (\*)

**Op. 85 Five pieces for piano**

- |                        |                  |                    |
|------------------------|------------------|--------------------|
| 1. Bellis. Latest 1917 | 2. Oeillet. 1916 | 4. Aquileja. 1917  |
|                        | 3. Iris. 1916    | 5. Campanula. 1917 |

**Collection includes:**

- No. 1-5 a. Five parts. Helsingfors: REW, c1922 by WH, Copenhagen; ed. and rev. by Julia A. Burt, New York; pl. no. R.E.W.464-468. (\*)  
b. As above, same pl. numbers but later printing, smaller overall size.

**Op. 86 Six songs, with piano accompaniment. 1916.**

- |   |  |
|---|--|
| 1. Vårfrönmelser (Tavaststjerna)        | 4. Och finns det en tanke? (Tavaststjerna) |
| 2. Längtan heter min arvedel (Karlfelt) | 5. Sångarlön (Snoilsky)                    |
| 3. Dold förening (Snoilsky)             | 6. I systrar, I bröder (Lybeck)            |

**Collection includes:**

No. 1-5 Six parts. Helsingfors: REW, c1923 by WH, Copenhagen; ed. and rev. by Julia A. Burt, New York; pl. no. A.E.L.1205-1210. (\*)

**Op. 87 Humoresques 1-2, for violin and orchestra. 1917.**

1. D minor (rev. ca. 1939) 2. D major

**Collection includes:**

Miniature score. København: WH, c1942; pl. no. 26419. (\*\*)

**Op. 88 Six songs, with piano accompaniment. 1917.**

1. Blåsippan (Franzén) 3. Vitsippa (Franzén) 5. Törnet (Runeberg)  
2. De bägge rosorna (Franzén) 4. Sippa (Runeberg) 6. Blommans öde (Runeberg)

**Collection includes:**

No. 1-3 Five scores. Helsingfors: REW, c1923 by WH, Copenhagen; ed. and rev. by Julia A. Burt, New York; pl. no. R.E.W.482-5, 486-7. (\*)

**Op. 89 Humoresques 3-6, for violin and orchestra. 1917-1918.**

3. G minor 4. G minor 5. E flat major 6. G minor

**Collection includes:**

No. 3,4,6 Piano reduction by Karl Ekman; each no. with score and solo part. Helsingfors: REW, c1923 by WH, Copenhagen; ed. and rev. by Julia A. Burt, New York; pl. no. R.E.W.499, 500, 502. (\*)

No. 3-6 Miniature score. København: WH, c1942; ed. and rev. by Julia A. Burt, New York; pl. no. 26420. Hansen no. 3788b. (\*\*)

**Op. 90 Six songs (Runeberg), with piano accompaniment.**

1. Norden. 1917 4. Fågelfångaren. 1917  
2. Hennes budskap. 1917, rev. 1918 5. Sommarnatten. 1917  
3. Morgonen. 1917 6. Vem styrde hit din väg? 1917-1918

**Collection includes:**

- No. 1 Helsinki: REW, c1962; pl. no. R.E.W.236. In Swedish, German and Finnish. (\*)  
No. 2 Helsinki: REW, no date.[1918?]; pl. no. R.E.W.237. In Swedish and German. At end of score: B. & H., in small frame. (\*)  
No. 3 Helsinki: REW, no date.[1920?]; pl. no. R.E.W.238. In Swedish and German. At end of score: B. & H., in small frame. (\*)  
No. 4 Helsinki: REW, no date.[1920?]; pl. no. R.E.W.239. In Swedish and German. At end of score: B. & H., in small frame. (\*)  
No. 5 Helsinki: REW, no date.[1920?]; pl. no. R.E.W.240. In Swedish and German. At end of score: B. & H., in small frame. (\*)  
No. 6 Helsinki: REW; Leipzig: B&H, no date [1920?]; pl. no. R.E.W.246. Swedish and German. (\*)

**Op. 91 Two marches**

1. Jääkärimarssi, for male chorus and piano (Nurmio) 1917  
2. Partiolaisten marssi, for mixed chorus and orchestra (Finne) 1921. Scout March; also known as *Det danske spejders march*, and *The world song*, of the World Association of Girl Guides and Girl Scouts.

**Collection includes:**

- No. 1 a. Full score. Marsch der finnländischen Jäger... Leipzig: B&H, c1918; pl. no. Part.B.2494.  
b. Piano-vocal score. Leipzig: B&H, c1918; Helsingfors: REW; pl. no. D.L.-V.5483.  
Cover design as in No. 1.  
c. Score, for tenor, bass, and piano. Heliograph from a manuscript score, probably Sibelius's hand; no place or publisher. Swedish verses in score; Finnish verses 1-2 written above title, vers 3 at end of score. Four pages.  
d. Another heliograph edition without place, publisher, or date, vocal score for TTBB. This one also has three marches by other composers. Text of *Jääkärimarssi* in Finnish. (\*)  
(Op. 91 continued on next page)

(Op. 91 continued)

- No. 2 a. Full orchestral score. København & Leipzig: WH, c1922; ed. and rev. by Julia A. Burt, New York; pl. no. 17858.  
b. Piano reduction and vocal score SATB on facing pages. København & Leipzig: WH, c1922; pl. no. 17760.  
c. *The world song...*, English: Gavin Ewart, French: Francine Cockenpot. Piano-vocal score. København: WH, 1952; pl. no. 26987.

Op. 92 *Oma maa* (Kallio), cantata for mixed chorus and orchestra. 1918.

**Collection includes:**

Piano-vocal score. (Swedish tr. by Joel Rundt 1945, piano reduction by Jussi Jalas. Helsinki: REW, c1945; pl. no. R.E.W.2461.

Op. 93 *Jordens sång*, cantata for mixed chorus and orchestra. Composed 1919 for the dedication of Åbo Academy; text by Hemmer.

**Collection includes:**

Choral score. Helsingfors: REW, no date; pl. no. R.E.W.888.

Op. 94 *Six pieces for piano*. 1919.

- |               |                         |            |
|---------------|-------------------------|------------|
| 1. Danse      | 3. Sonnet               | 5. Mélodie |
| 2. Nouvelette | 4. Berger et bergerette | 6. Gavotte |

**Collection includes:**

- No. 1 Helsingfors: REW, c1920 by B&H, New York; pl. no. R.E.W.195.  
No. 2 Helsinki: REW, no date; pl. no. R.E.W.196. This is probably a recent printing, from the REW edition with c1967. (\*)  
No. 3 Helsinki: REW, no date [1920?]; pl. no. R.E.W.207. At end of score: B.&H., in small frame. (\*)  
No. 4 Helsinki: REW, no date [1920?]; pl. no. R.E.W.208. At end of score: B.&H., in small frame. (\*)  
No. 5 Helsingfors: REW, c1922 by WH, Copenhagen; ed. and rev. by Julia A. Burt, New York; pl. no. R.E.W.469  
No. 6 Helsingfors: REW, c1922 by WH, Copenhagen; ed. and rev. by Burt; pl. no. R.E.W.470.

Op. 95 *Maan virsi* (Leino), cantata for mixed chorus and orchestra. 1920.

**Collection includes:**

- a. Full score. *Maan virsi...*, *Hymn til jorden*. Sv. text av Raf. Lindqvist. Helsinki: R.E. Westerlund, 1945; pl. no. R.E.W.2545/NMF 3029.  
b. Piano-vocal score. *Maan virsi*; *Hymn to the Earth*. Englished by Paul Sjöblom. Helsinki: R.E. Westerlund, 1945; plate no. R.E.W.2430.  
c. Choral score. *Maan virsi...*, *Hymne auf das Land*. Deutsch von Elisabeth Kurkiala. Helsinki: R. E. Westerlund, 1945; plate no. R.E.W.2430a. In Finnish, Swedish, English, and German. (\*)  
d. Text only, single sheet, Finnish and Swedish. Swedish translation by Albert Gebhard rather than R. Lindqvist.

Op. 96 *Three pieces for piano or orchestra*. 1919-1921.

1. Valse lyrique    2. Autrefois, scène pastorale with two sopranos ad lib.  
3. Valse chevaleresque

**Collection includes:**

- No. 1 a. Piano version. För Finland: REW, Helsingfors; c1921 in USA. by WH, Copenhagen; Stich u. Druck Mandruck G.m.b.H. München; pl. no. R.E.W.368. (\*)  
b. Piano version. För Finland: REW, Helsingfors; c1921 in US.A. by WH, Copenhagen; pl. no. R.E.W.368. Probably early 1980s printing.  
No. 2 Piano version. København & Leipzig: WH, c1921; edited [here spelled "Etided"] and rev. by Julia A. Burt, New York; pl. no. 17670. On front cover: London, Augener, Limited.  
No. 3 Piano version. København & Leipzig: WH, c1922; ed. and rev. by Julia A. Burt, New York; pl. no.17895.

**Op. 97 Six Bagatelles for piano. 1920.**

- |                 |                          |                  |
|-----------------|--------------------------|------------------|
| 1. Humoresque I | 3. Kleiner Walzer        | 5. Impromptu     |
| 2. Lied         | 4. Humoristischer Marsch | 6. Humoresque II |

**Collection includes:**

- No. 2 Leipzig: B&H, c1921; pl. no. 28625; Ed. Breitkopf 5178.  
No. 3 Helsinki: REW, c1921 by B&H, Leipzig; pl. no. R.E.W 507.  
No. 4 Leipzig: B&H, c1921; pl. no. 28631; Ed. Breitkopf 5180 (\*)  
No. 5 Helsinki: REW, c1921 by B&H, Leipzig; pl. no. R.E.W 509.  
No. 6 Leipzig: B&H, c1921; pl. no. 28633; Ed. Breitkopf 5182.

**Op. 98a Suite mignonne, for two flutes and string orchestra. 1921.**

**Collection includes:**

- a. All instrumental parts. Cover: Johannes Oertel, Berlin-Grünwald; für alle übrigen  
Länder: Chappell & Co., London, c1921; pl. no. A.7319F.  
(Violin I and II parts are a later printing.)  
b. Piano reduction. London: Chappell, c1921; pl. no. 7317.

**Op. 98b Suite champêtre, for string orchestra. 1921.**

**Collection includes:**

- Miniature score. København: WH, c1932, 1948 printing; pl. no. 18198; Hansen Edition  
Nr. 2284b. (\*\*)

**Op. 99 Eight short pieces for piano. 1922.**

- |                       |              |                    |
|-----------------------|--------------|--------------------|
| 1. Pièce humoristique | 3. Souvenir  | 6. Animoso         |
| 2. Esquisse           | 4. Impromptu | 7. Moment de valse |
|                       | 5. Couplet   | 8. Petite marche   |

**Collection includes:**

- No. 1-8 Eight parts, all published by Fazer's Musikhandel, Helsingfors, no date, pl. no.  
F.M.1796-1803. (\*) No. 3.

**Op. 100 Suite caractéristique, for harp and string orchestra. 1922.**

**Collection includes:**

- Piano reduction. København & Leipzig: WH, c1924; pl. no. 18394.

**Op. 101 Five romantic pieces for piano. 1923.**

- |            |                  |                     |
|------------|------------------|---------------------|
| 1. Romance | 2. Chant de soir | 4. Humoresque       |
|            | 3. Scène lyrique | 5. Scène romantique |

**Collection includes:**

- No. 1-4 Four parts. København & Leipzig: WH, c1925 by CF, New York; ed. and rev. by W. F.  
Ambrosio; pl. no. 18782-18785; Hansen Edition No. 2462-5.

**Op. 103 Five characteristic impressions for piano. 1924.**

- |                       |                |                     |
|-----------------------|----------------|---------------------|
| 1. The village church | 2. The fiddler | 4. The storm        |
|                       | 3. The oarsman | 5. In mournful mood |

**Collection includes:**

- No. 1-4 Four parts. København & Leipzig: WH, c1925 by CF, New York; ed. and rev. by W. F.  
Ambrosio; pl. no. 18777-18780; Hansen Edition No. 2457-60.

**Op. 104 Symphony No. 6 in D minor. 1923.**

**Collection includes:**

- a. Miniature score. København: WH, 1946; pl. no. 24590b; Hansen Edition Nr. 3343b. (\*\*)  
b. Miniature score. Copenhagen: WH, rev. ed., 1981; pl. no. 24590b; Hansen Ed. Nr. 3343b. (\*\*)

**Op. 105 Symphony No. 7 in C major. 1924.**

**Collection includes:**

- Miniature score. København: WH, no date, c1925; pl. no. 18658; Hansen Ed. Nr. 2426b.

Op. 106 **Five Danses Champêtres**, for violin and piano. 1925.

**Collection includes:**

No. 1 Parts and score. København: WH, c1926 by CF; pl. no. 19407.

No. 2-4 Three parts and scores. København & Leipzig: WH, c1926 by CF; pl. no. 19408-19410; Hansen Ed. No. 3133-3135. These appear to be from an earlier printing than the Hansen edition listed for No. 1.

Op. 107a **Herran siunaus**, for liturgist and organ. 1925.

**Collection includes:**

Photostatic copy of an unidentified source, p.233-234; possibly of the 1st ed. in *Suomen evankelis-luterilaisen Messusävelmät*, 1925.

Op. 107b **Johdantovuorolauluja**. 1925. Three antiphonies:

(1) Palmusunnuntaina [Palm Sunday], for liturgist, congregation, and organ;

(2) Pyhäinpäivänä [All Saints Day], for liturgist and choir;

(3) Rukouspäivänä [General Prayers, for liturgist, congregation, and organ.

Dahlström p. 131-132; gives title of no. 3 as *Kristillississä nuorisoyhdistyksissä*.

**Collection includes:**

Photostatic copy from an unidentified source, p. 153-4, 187-8, and 192-3 respectively.

Running title: *Graduaaleja*.

**Please note:** Until 1992, *Herran siunaus* and *Johdantovuorolauluja* are usually listed among works without opus number, op. 107 was tentatively awarded to *Den höga himlen* (1926); cf.

Dahlström p. 88. In a letter of July 2, 1992, Prof. Dahlström writes: "We (Kilpeläinen, Dahlström) are now sure of "Den höga himlen" is a work without opus number. Op. 107 is [*Herran siunaus*, *Johdantovuorolauluja*]. Source: a worklist (holograph) by JS 1912-31 in the Sibelius collection, State Archives, Helsinki. In other work lists of JS you can read many confusing things about op. 107, therefore the unclear situation."

Op. 108 **Two part-songs** (Larin-Kyösti), for male chorus à cappella. 1925.

1. Humoreski 2. Ne pitkän matkan kulkijat

**Collection includes:**

No. 1 As no. 15 in *Laulu-Miesten*, *Lauluja II*, p. 69-81. Helsinki: Laulu-Miehet, 1956. Detached.

No. 2 As no. 166 in *Laulu-Miesten*, *Lauluja III*, p. 700-705. Helsinki: Laulu-Miehet, 1955. Detached.

Op. 109 **Incidental music to Shakespeare's *The Tempest***. 1925

**Collection includes:**

a. Miniature score. Aus der Musik zu Shakespeares *Der Sturm...*; Vorspiel für Orchester..., Op. 109 Nr. 1. København: WH, c1929, 1946 printing; pl.no. 19419; Hansen Ed. Nr.2738b (\*\*)

b. Miniature score. Aus der Musik zu Shakespeares *Der Sturm*. Erste Suite für kleines Orchester..., Op. 109 Nr. 2. København: WH, c1929, 1946 printing; pl. no. 20264; Hansen Ed. Nr.3207b. (\*\*)

c. Miniature score. Erste Suite..., Op. 109 Nr. 3. København: WH, c1929, 1946 printing; pl. no. 19601; Ed. Nr. 3207b. (\*\*)

Op. 110 **Väinön virsi**, for mixed chorus and orchestra. Text from the *Kalevala*, XLIII, 385-422. 1926.

**Collection includes:**

a. Full score. Helsinki: REW, c1945; ...för Sverige, Norge och Danmark: NMF, Stockholm; pl.no. R.E.W.2551/NMF 3030.

a. Piano-vocal score. Helsinki: REW, c1945; pl. no. R.E.W.2460.

Op. 112 **Tapiola**, tone poem for orchestra. 1926.

**Collection includes:**

Miniature score. Wiesbaden: B&H, c1926/1954; pl. no. 30750, Partitur-Bibliothek Nr. 3328. (\*\*)



**Op. 113 Musique religieuse**, for solo voice, male voices and harmonium. 1927-1948.

**Collection includes:**

Masonic ritual music... for male voices and piano or organ. Editing and English texts by Marshall Kernochan. Rev. ed., 1950 [c1935]. Issued for Masonic use only by The Grand Lodge of Free and Accepted Masons of the State of New York

**Op. 114 Five esquisses for piano.** 1929.

- |              |                 |                       |
|--------------|-----------------|-----------------------|
| 1. Landscape | 2. Winter scene | 4. Song in the forest |
|              | 3. Forest lake  | 5. Spring vision      |

**Collection includes:**

No. 1-5 Viisi luonnosta; Fünf Skizzen; Five esquisses... Helsinki: F, c1973, 1980 printing; no plate no. (\*\*)

**Op. 115 Four pieces for violin and piano.** 1929.

- |                  |                               |
|------------------|-------------------------------|
| 1. Auf der Heide | 3. Humoresque                 |
| 2. Ballade       | 4. Die Glocken (Capriccietto) |

**Collection includes:**

No. 1-4 Four parts and scores. Wiesbaden: B&H, c1930/1958; 1983 printing; pl. no. 30215-30218; Ed. Breitkopf Nr. 5481-5484. (\*\*)

**Op. 116 Three pieces for violin and piano.** 1929.

- |                   |                          |                       |
|-------------------|--------------------------|-----------------------|
| 1. Scène de danse | 2. Danse caractéristique | 3. Rondeau romantique |
|-------------------|--------------------------|-----------------------|

**Collection includes:**

- No. 1 Part and score. Wiesbaden: B&H, no copyright date; 1986 printing; pl. no. 30219; Ed. Breitkopf 5485. (\*\*)
- No. 2 Part and score. Wiesbaden: B&H, c1930/1958 [late 1970s or early 1980s printing]; pl. no. 30220; Ed. Breitkopf 5486. (\*\*)
- No. 3 Part and score. Wiesbaden: B&H, c1930/1958, 1987 printing; pl. no. 30221; Ed. Breitkopf 5487. (\*\*)

## WORKS WITH OPUS NUMBERS: MISCELLANEOUS SELECTIONS AND COLLECTIONS

**Sibeliana.** Stimmungen aus dem Lande der tausend Seen, von Jean Sibelius. Ausgewählt und für Klavier gesetzt von Johannes Doebber. -- Berlin-Lichterfelde: RL, c1910 by SBM, renewed 1938; pl. no. S.9538. Includes piano arrangements of op. 46:1, 2, 5, 7, 8; op. 50:3; op. 51:3; op. 54:3; op. 57:2; none of them are original piano compositions. (\*\*)

## THE SCORES: WORKS WITHOUT OPUS NUMBER

Compositions (including spurious works) published or unpublished during Sibelius's lifetime, in Harold E. Johnson's alphabetical order; with page reference to Dahlström, *The Works of Jean Sibelius*, 1987.

**Aamusumussa.** Päiv' ei pääse paistam ahan (J. H. Erkkö). *Morning Mist*; written in 1896 for children's voices SSA; first published 1915. Dahlström p. 96: Arr. at the latest 1898 for SATB; probably arr. by Sibelius for TTBB.

**Collection includes:**

- a. Photostatic copy from an unidentified source, p. 136-138, original version for children's voices.
- b. As no. 1 in *Uusia kotimaisia lauluja ja sovituksia II*, ed. by A. E. Taipale; Helsingissä: OT 1955. SATB.

**Andante festivo.** String quartet. Written 1922, rev. ca. 1930 for strings and timpani ad lib. Dahlström p. 40.

**Collection includes:**

- a. Photostatic copy of the 1922 score, published in *Kertomus Sängnäsälön tehtäitten 25-vuotis-juhlasta* 28. XII. 1922.
- b. Full score, string orchestra, no timpani. Helsinki: REW, no date; plate no. R.E.W.1858. (\*)
- c. Full score, string orchestra, no timpani. Miami, Florida: KA, no date or pl. no.; probably 1984 printing. (\*\*)

**Andantino & Menuetto**, wind/brass septet. Dahlström p. 37.

**Collection includes:**

Photostatic copy of the manuscript score, for clarinet, 2 cornets, 2 horns, baritone, and tuba. Four sheets. At head of score: Andantino, arr. Jean Sibelius 1890-91. At end of Andantino: Lovisa d. 22/4 1949 E.G.; at end of Menuetto: Lovisa 24/4/1949 Edv. G. [=Edvard Gaul, conductor of the Lovisa fire brigade's brass septet].

**Ballet Scene**, for Orchestra, 1891. Microfilm of Sibelius's manuscript; see p. 69.

**Brusande rusar en våg** (Schybergson), for male chorus à cappella. 1918. Dahlström p. 96.

**Collection includes:**

Helsingfors: AEL, c1918 by B&H; pl. no. A.E.L.533.

**Cantata for the University Ceremonies of 1894**, see Kantaatti tohtorin- ja maisterin-vihkijäisissä 31 päivänä toukokuuta 1894

**Den 25 Oktober 1902.** Till Thérèse Hahl, see Till Thérèse Hahl

**Drömmarna** (Reuter), for mixed chorus. 1912. Dahlström p. 97.

**Collection includes:**

- a. Photostatic copy, p. 7-9 from an unidentified printed source, most likely *Svenska Folkskolaus Vänner*, 1917 where it was first published.
- b. Printed, two p. (1 leaf), Finnish translation by Reijo Norio. Helsinki: F, 1965; pl. no. F.M.4388. (\*)

**Ej med klagan** (Runeberg), for mixed chorus à cappella. Written 1905. Also known as *Till minnet av Albert Edelfelt*. Dahlström p. 97.

**Collection includes:**

Facsimile printing of Sibelius's manuscript, 1905.

**Ett ensamt skidspår** (Gripenberg), melodramatic recitation with piano. Written 1925; rev. 1948 for harp and string orchestra. Dahlström p. 127.

**Collection includes:**

- a. Voice and piano. Swedish and English. Stockholm: NMF, 1934; N.M.S.1000.
- b. Voice and piano; Swedish. First ed., music supplement in *Lucifer*, 1925. (\*)

**Erloschen** (Busse-Palma), for voice and piano. 1903. Dahlström p. 124. Author's name often given as Busse-Palmg. Letter from Dr. Dahlström, July, 1992, states: "Sibelius's holograph *Erloschen* (Helsinki University Library, 12156) is unclear, and therefore 'Palmo' appears in Suomen Musiikkilehti... I found the poem *Erloschen* in: Busse-Palma, *Lieder eines Zigeuners*, Stuttgart 1899, pag. 42."

**Collection includes:**

First ed., *Suomen Musiikkilehti*, 1/1923, supplement. (\*)

**Finnish rune fragments** (Runosävelmien näytteitä). Seventeen fragments, edited and transcribed by Sibelius with A. A. Borenus. Published in *Kalevala*, II, Selityksiä (=Commentary), Helsinki 1895. Dahlström p. 132

**Collection includes:**

Photographic copy of 3 unnumbered pages, as published in *Kalevala II*, 1895.

**Finska folkvisor i transkriptioner för piano** (Finnish folk songs arr. for piano). 1903. Dahlström p. 65-66.

- |                          |                              |                  |
|--------------------------|------------------------------|------------------|
| 1. Minun kultani         | 3. Ilta tulee, ehtoo joutuu  | 5. Velisurmaaja  |
| 2. Sydämeistäni rakastan | 4. Tuopa tyttö, kaunis tyttö | 6. Häämuistelmia |

**Collection includes:**

- No.1 Helsingfors: HNM; [printed by] B&H, Leipzig; no date or pl. no. (\*)  
No.2 Leipzig: B&H, no date; pl. no. 25206.  
No.3 Helsingfors: HNM; [printed by] B&H, Leipzig; no date or pl. no. (\*)  
No.4 Helsingfors: HNM; [printed by] B&H, Leipzig; no date or pl. no. (\*)  
No.5 Helsingfors: HNM; [printed by] B&H, Leipzig; no date or pl. no. (\*)  
No.6 Helsingfors: HNM; [printed by] B&H, Leipzig; no date or pl. no. (\*)

**Fridolins dårskap** (E. A. Karlfeldt), for male chorus à cappella. 1917. Dahlström p. 97.

Sibelius inscribed the manuscript for the architect Torkel Nordman, in gratitude for a joint of smoked mutton which Nordman had sent to the composer during Helsinki's food rationing days, disguised in a violin case. Sibelius's inscription, in Swedish, expresses thanks for the "delicious violin."

**Collection includes:**

- a. Photostatic copy of Sibelius's manuscript, with his inscription.  
b. Printed; no place, no publisher, no date, no plate no.; two pages. (\*)

**Grefvinnans konterfej** (Topelius), recitation and string orchestra. Also known as *Porträtterna*. 1906. Dahlström p. 127-128.

**Collection includes:**

Manuscript score, strings only, no text; unidentified hand. Three pages and cover: Grefvinnans Konterfej / Tablå / (Melodram) / Z. Topelius / Impromptu / av / Jean Sibelius.

**Isänmaalle** (Cajander), 1899 TTBB ("probably never performed"); revised 1900 SATB. Arranged 1902 by Selim Palmgren. TTBB, "nowadays the only version sung by male-voice choirs." Dahlström, p. 97-98. Bar 1, Bass I: Sibelius, e-a; Palmgren, e-c sharp (Dahlström letter, July, 1992).

**Collection includes:**

- a. Loose-leaf; no place, publisher, or date. TTBB, A major. This is Sibelius's arrangement.  
b. As no. 2, p. 4-7, in *Isänmaallisia lauluja*, [29 patriotic songs, compiled by] A. E. Taipale. Helsingissä: OT, 1946. A major. Here it is Palmgren's arrangement.  
c. As no. 2, p. 5-8, in *Sekäänisiä lauluja* [10 part-songs, compiled by Wilho Siukonen. Helsingissä: OT, 1949. F major. SATB, Sibelius's arrangement.  
d. As no. 4, p. 12-17, in *Isänmaallisia lauluja* [30 patriotic songs, compiled by] P. J. Hannikainen. Helsinki: OT, 1955. F major. This collection also includes Sibelius's *Uusmaalaisten laulu* (as no. 27, p. 79-81). SATB, Sibelius's arrangement.

**Italian folk songs**, arranged by Sibelius, see Ohi Caroli.

Jone havsfärd (Karlfieldt), for male chorus à cappella. "*Jonah's voyage*," first published in the Finnish translation by Hj. Nortamo, *Joonaan meriretki*, 1933. Dahlström p. 98.

**Collection includes:**

- a. Pages 60-64, Finnish version, from *Laulujapoika I-II*. Helsinki: WS, 1945.
- b. Swedish version, text only, p. 102-105 from an unidentified printed source.

Juhlamarssi, see Kantaati... 31 p. toukokuuta 1894, listed below.

Kantaatti tohtorin- ja maisterin-vihkijäisissä 31 päivänä toukokuuta 1894. Text by Lönnbohm and Leino; for soprano and baritone solo, SATB, and strings. From this unpublished Cantata arranged ca. 1896: *Juhlamarssi*, for mixed chorus à cappella. Dahlström p. 90.

**Collection includes:**

- a. The 1894 choral parts, facsimile of manuscript.
- b. Juhlamarssi. As no. 8 in *Sekäätänisiä lauluja...* Helsingissä: Kansanwalistusseuran kustantama, 1896.
- c. Juhlamarssi. As no. 7 in *Sekäätänisiä lauluja...* Helsingissä: OT, 1954.

Kansakoulaisten marssi, for children's voices SSAA, 1910. Also known as *Uno Cygnaeusken muistolle*. Dahlström p. 98.

**Collection includes:**

Photostatic copy of the first edition in *Kansakoulun lauluja*, Uno Cygnaeusken 100-vuotispäiväksi seipitettyä, 1910.

Kantat till ord av W. von Konow. Composed 1911, SSAA, for the 50th anniversary of Heurlinska skolan in Turku. Dahlström p. 98.

**Collection includes:**

- a. Printed from manuscript; no place, publisher, or date; stamp of Åbo Akademi.
- b. Printed from manuscript. Åbo: Affärstryckeriet, 1938. (\*)

Karjalan osa (Nurminen), for male voices unisono with piano; written 1930. Also known as *Patriotic march*. Dahlström p. 89.

**Collection includes:**

- a. Melody and text. First printing, on occasion of the first performance, Sortavala, September 7, 1930, at a soirée given by Suomen Lukko. Helsinki: Musiikkikeskus, 1930.
- b. Voice and piano. Helsinki: Musiikkikeskus, no date, pl. no. 26.
- c. Carbon copy of typed sheet, rough translation of the Finnish text into English; translator not identified but probably H. E. Johnson.

Kavaljeren, piece for piano solo, 1900. Published in *Fyrens julnummer* by "Sipan" [Sibelius], December 1900. Dahlström p. 66.

**Collection includes:**

Photostatic copy of the first printing.

Kehtolaulu, see [Valssi]

Kotikaipaus (W. von Konow), 1902 for SSA, for Eino Levón's daughters. Manuscript facsimile first published in *Suomen Musiikkilehti*, December 1935, p. 188, with Sibelius's caption "Levonin tytöille." Dahlström p. 98.

**Collection includes:**

Photostatic copy of the first printing.

**Kuolutie** (Koskenniemi), for SATB à cappella, 1925. Dahlström p. 99.

**Collection includes:**

First printing, a pamphlet published by WS, Porvoossa. On the cover, the publisher calls attention to this new song. Inscribed by the author, V. A. Koskenniemi, for Harold E. Johnson, Turku, 1958. With a letter by Koskenniemi to Johnson, about origin and first publication of the poem, and date of Sibelius's composition.

**Kristillisissä nuorisöjuhlissa**, see Johdantovuorolauluja no. 3.

**Kuutamolla** (Suonio), for male chorus à cappella, 1916. Dahlström p. 99.

**Collection includes:**

Three-page pamphlet, no place, publisher or date; most likely published as no. 127 by Ylioppilaskunnan laulajat, Helsinki, 1916.

**Likhet** (Runeberg), for male chorus à cappella, 1922. Dahlström p. 99.

**Collection includes:**

a. Helsingfors: F, no date; pl. no. F.M.3570.

b. Printed from manuscript. Åbo: Affärstryckeriet, 1922. (\*)

**Levonin tytölle**, see Kotikaipaus.

**Mandolinato**. Piano piece, written 1917, for publication in *Lucifer*. Dahlström p. 66.

**Collection includes:**

a. First printing, *Lucifer* 1917 issue.

b. Helsingfors: REW, c1923 by WH, Copenhagen; pl. no. R.E.W.1315.

**Menuetto**, for Orchestra, 1894. Microfilm of Sibelius's manuscript; see p. 69.

**Menuetto**, wind/brass septet, see Andantino & Menuetto.

**Min rastas raataa** (Kanteletar I:129), for mixed chorus. "At the latest 1898"; Dahlström p. 99.

**Collection includes:**

Photostatic copy, pages 41-43 of an unidentified source in which this work appears as no. 6.

**Morceau romantique**, piece for strings by Jacob de Julin; arranged for piano by Jean Sibelius, 1925. Also known as *Pièce romantique*. Dahlström p. 30.

**Collection includes:**

a. Asnière: Grav. Imp. Delanchy-Dupré, no date, no pl. no.

b. Paris: Imp. Cavel, 1926; no pl. no.

**Narciss** (Gripenberg), song for voice and piano. 1925. Dahlström p. 125.

**Collection includes:**

Helsinki: REW, no date (1926?), pl. no. R.E.W.1828. In Swedish, Finnish, and German. (\*)

**Ohi Caroli and Trippole trappole**. Two Italian folk songs, arranged by Sibelius; the first only as fragment, probably SATB, with piano; the second SATB. Dahlström p. 102-103.

**Collection includes:**

Photostatic copy of the manuscript.

**Overture in E major**, for orchestra, 1890-1891. Microfilm of Sibelius's manuscript; see p. 69.

**Overture in A minor**, for orchestra. Written and first performed 1902. Dahlström p. 30.

**Collection includes:**

Photostatic copy of the manuscript score.

**Patriotic march**, see Karjalan osa.

Pièce romantique, see Morceau romantique.

Porträtterna, see Grefvinnans konterfej.

Preludium, for wind/brass septet, written 1891. Dahlström p. 37.

Collection includes:

Photostatic copy of pages 1-5 of the manuscript score.

Press Celebrations, music for Pressens dagar, 1899. Each scene was introduced by a piece of music, and there was muted accompaniment to the textual commentary. Later, Sibelius revised several scenes; cf. op. 25. Probably the best known revision of a scene: Tableau no. 7 was revised in 1900 as op. 26, no. 7, the famous *Finlandia*. Dahlström p. 71-72.

Collection includes:

Tableaus III and IV, photostatic copies of Sibelius's manuscript scores, complete.

Rondo, viola and piano, 1893. Unpublished. Dahlström p. 49.

Collection includes:

Photograph copy of the manuscript score (prints and negatives).

Segelfahrt (Öhquist), voice and piano, 1899. First published as manuscript facsimile in *Brokiga blad I*, 1899. Dahlström p. 125.

Collection includes:

Photostatic copy of the first edition in *Brokiga blad I*.

Siltavahti (Sola), for male chorus à cappella, 1895. Dahlström p. 100.

Collection includes:

Photostatic copy of the score, from *Helsingin työväen mieskuoro*, 1938.

Små flickorna (Procopé), for voice and piano, 1920; first published in facsimile in *Lucifer*, 1920.

Dahlström p. 125.

Collection includes:

The *Lucifer* 1920 facsimile printing. (\*)

Spagnuolo, piano piece, 1913. First published in facsimile in *Joulutunnelma* 1913, by Arvi A. Karisto, Hämeenlinna. Dahlström p. 66.

Collection includes:

The *Joulutunnelma* 1913 facsimile printing. (\*)

Suur' olet, Herra. Hymn for mixed chorus, arranged 1927 from a 1926 work TTBB. Dahlström p. 88; see also note to opus no. 107.

Collection includes:

As no. 163, pages 668-669, in *Laulu-Miehet III*, Helsinki 1955. Two detached leaves.

Tiera, tone poem for brass septet with percussion instruments, 1898-1899. Dahlström p. 37 has 1894; corrected by him, letter of 1992, to 1898-1899, with reference to Kilpeläinen 1992, p. 115.

Collection includes:

First ed. of the full score. Helsinki: OT, [1934]; series *Kansanvalistusseuran Torvipartituureja II*, no. 57. With some English and Finnish pencil notes, performance markings, and slight note revisions in the tuba part, in an unidentified hand.

Till Thérèse Hahl. Den 25 Oktober 1902 (Wasastjerna), for mixed chorus à cappella, 1902. Dahlström p. 96; not the later composition with same title, Dahlström p. 97.

Collection includes:

- a. Photostatic copy of the first ed., as no. 10, p. 83-87 in *Sävelisto VII*, 1903, in Swedish and Finnish.
- b. Heliograph edition, in Swedish, title in reverse: "Den 25 Oktober 1902. Till Thérèse Hahl."  
No place, publisher, or date. (\*)

Till minnet av Albert Edelfelt, see Ej med klagan.

Till trånaden, Finnish folk song arranged for piano, 1913. First published in facsimile in *Lucifer*, 1913.  
Dahlström p. 67.

Collection includes:

Photostatic copy of the manuscript facsimile in *Lucifer*.

Trippole trappole, see Ohi Caroli.

Työkansan marssi (Erkko), for mixed chorus à cappella. Date of composition given by Johnson as 1893-1896; as 1896 by Dahlström p. 100. First published in *Työväen kalenteri*, IV, Viipuri 1896.

Collection includes:

Two photostatic copies of the first printing in *Työväen kalenteri*.

Uno Cygnaeuksen muistolle, see Kansakoulaisten marssi.

Ute hörs stormen (Schybergson), for male chorus à cappella. 1918. Dahlström p. 101.

Collection includes:

Helsingfors: AEL, c1918 by B&H; pl. no. A.E.L.533.

Uusmaalaisen laulu (Terhi). *Song for the people of Usimaa*, for male chorus à cappella, 1912. Arranged by Sibelius during the same year for SATB. "Sequence of TTBB and SATB versions doubtful";  
Dahlström p. 101.

Collection includes:

a. Photostatic copy of the SATB version published by OT, Helsinki, 1912.

b. TTBB version, as no. 44 in *Miesäänisiä lauluja*, 20. vihko, Helsingissä 1921; series  
*Kansanvalitusseuran nuottivarasto* 114.

c. As no. 27, p. 79-81, in *Isänmaallisia lauluja* [30 patriotic songs, compiled by] P. J. Hannikainen.  
Helsinki: OT, 1955. SATB version. This collection also includes Sibelius's  
*Isänmaalle* (as no. 4, p. 12-17).

[Valssi]; untitled waltz [3/8] for violin and kantele, 1899? Dahlström p. 132.

Collection includes:

Page 171 from *Suomen Musiikkilehti*, December 1935 issue; article by A. O. Väisänen and score. At bottom of page, in manuscript: Kehtolaulu.

Veljeni vieraillla mailla (Aho), for male chorus à cappella, 1904, first published 1905. Dahlström p. 101.

Collection includes:

Heliograph edition, five pages, versos blank; no place, publisher, or date.

Viipurin Laulu-Veikkojen kunniamarssi (Eerola), for male voices à cappella, written 1920 for the Singing Brothers of Viipuri. Completely rewritten as a new composition in 1929. Dahlström p. 101.

Collection includes:

a. First version: First printing, *Viipurin Laulu=Veikot* (W.S.B.) 1897-1922, Viipuri: Karjalan Kirjapaino Osakeyhtiö, 1922.

b. Second version: Photostatic copy of the edition published by Wikstedtin Kirjapaino, Helsinki, 1930.

## THE RECORDED MUSIC

Dr. Johnson transferred his Sibelius recordings to the Irwin Library's Department of Rare Books and Special Collections in 1983 and 1984. At that time, the department had neither sound facilities nor funds. Between 1985 and 1988, Mr. Christopher Hanlin worked here as preservation assistant while studying Radio/Television at Butler University. After the collections obtained a quality sound system and some other facilities, Hanlin spent a major portion of his time with the Sibelius recordings. He left the following notes:

*"When Dr. Harold E. Johnson decided to donate his collection, he may not have realized the very special problems of preservation with which he presented us. When Gisela Terrell went to Johnson's home in 1983, she found that the recordings had been stored in old cardboard boxes in a dry but musty basement. Though generally in good condition despite age and circumstances, the records had accumulated many years of grime and dust. Terrell knew that a collection as significant as Dr. Johnson's Sibelius materials must be made available for public study, but the sound recordings presented a special problem."*

*"A basic principle of analog sound reproduction through any given physical media is that of erosion of the medium itself during playback. Every playing of a recording degrades, however subtly and minutely, its sound quality. When viewed over a period of many years of playback, the resultant loss of sound due to this erosion process is considerable. For the purposes of preservation, such a situation cannot be viewed as acceptable. Although this physical degeneration itself is unstoppable, it can be greatly reduced or even eliminated through a restriction of that recording's usage. This, however, is in conflict with a basic tenet of Terrell's concept of special collections: to combine easy accessibility for study with proper safeguards for material preservation."*

*"When I arrived in 1985, it seemed that, with regard to the record collection, we were faced with a dual mission: to maintain the accessibility of the collection for study while avoiding the loss of sound quality due to usage. A 'happy medium', if you will, was reached by deciding to transfer the entire collection to high quality reel-to-reel tape. Such a method of preservation has several advantages over simply providing the recordings themselves for study. By allowing patrons access only to the reel recordings of the albums, the discs themselves could be spared the rigors of overuse."*

*"Such an approach toward sound recording collections is widely recognized, and endorsed by the Library of Congress. Patrons wishing to further study the recorded pieces could even make a dub from the master tape for their own use. Tape also has the advantage of instantaneous rewind and cue functions which make repeated examinations of a passage of interest easily possible. Research suggests that this method of preserving a large collection can extend its life almost indefinitely."*

*"After some initial research, it was decided that our first step in the preservation process should be to wash the albums. Though by no means in a poor or unusually dirty condition, the records themselves were of considerable age (one-fourth of the collection are 78's), and removal of years of accumulated dust was desirable. I used a simple solution of distilled water and a drop of non-acidic liquid soap to immerse and gently clean each disc. After drying, each album was placed in an acid-free sleeve to protect against acid migration from the outer record jackets. The discs were returned to storage in a vertical position to avoid warpage. For more information helpful book by Jerry McWilliams, *The Preservation and Restoration of Sound Recordings*, Nashville, 1979."*

*"In accordance with the unique nature of the collection, a suitable sound system was purchased for taping and listening. In addition to the standard amplifier, cassette deck, and speakers, it was necessary to have a turntable capable of 33 1/3, 45, and 78 rpm speeds. A 10 1/2 inch reel size capable half track stereo reel-to-reel unit was purchased, and the system completed with a tone generator. A uniform stand of 1.5 mil 0-31 audio tape was used throughout the taping process."*

*"Each transcription is preceded by a twenty second reference tone at 90 VU (-1 dB) for proper playback calibration. After an initial level was taken by randomly sampling the loudest moments of the piece to be recorded, the tape was simply allowed to roll (uniform 7 ips throughout) without further adjustment during the transcription process. Every effort was made to retain the integrity of the original performance. Accordingly, periodic level adjustments, or 'riding gain', during the transcription process was avoided as being a subjective interference with the performance by the tape operator. An average peak level of between 85 to 90 percent modulation was the norm (-2 to -1 dB), but due to Sibelius's extensive use of pianissimo this was not always the case. Any instance of overmodulation (and hence, distortion) would necessitate restarting the transcription process for that recording, but the need for this was rare. No outboard equipment (i.e., equalizers, compressors, limiters, etc.) was ever used. Thus, the recorded performance was allowed to stand or fall on its own merits. After completing the transcription, the tapes were stored tails-out to avoid print-through or 'bleed'."*



"As with all preservation efforts, this project was an exercise in prevention. Future audiophiles and scholars may revile my equipment and methods, and the incessant march of technology will inevitably make our current system of preservation obsolete. Even during the course of the project, digital recording techniques became such a practical reality that I can now see the need to re-record this entire collection using this new technology sometime within the next fifty years. It must be honestly said, however, that the system and techniques employed during the project were those accepted for their quality and archival integrity at that time."

"As with the other components of the Sibelius Collection, emphasis has been placed on the availability of the collection for use by everyone. Because of our efforts, an interested party can now listen to these rare and historic recordings without imparting further damage to the collection itself. Thus, it forms an important link in the chain of materials which make up the musical legacy of Jean Sibelius. I must say that I am grateful for the opportunity to work on such a project, and I hope that the increased availability of the collection will stimulate interest in this most significant composer."

"Chris Hanlin, September, 1988"

## THE RECORDINGS

MUSIIKKIA ÄÄNILEVYILLÄ - GRAMMOFONINSPELNINGAR

The listing is arranged by works with opus number, followed by works without opus number, then collections, and a listing of recordings added by the library to Dr. Johnson's collection; also a brief listing of other composers' works represented in these recordings. An attempt has been made (not always with success) to list different recordings of the same composition in chronological order. Disc numbers given in brackets below opus numbers refer only to the collection's shelf numbers. Since all recordings have been clean and transcribed onto tape, the discs themselves are stored in archival-quality sleeves inside the original jackets, and special record storage boxes; the tapes are shelved by disc number, and are used for dubbing cassettes with which to study the music, especially different interpretations and performances of a composition.

### OP. 7 KULLERVO

- (Disc #1) Helsinki University Men's Choir. Raili Kostia (mezzo soprano), Usko Viitanen (baritone), Paavo Berglund (conductor), the Bournemouth Symphony Orchestra. Recorded in Guildhall, Southampton, 1972. Text and notes by Paavo Berglund and Robert Layton laid in, copyright 1971. "First recording of a major choral masterpiece."  
 Angel SBN-3778 stereo (album, 2 discs); sides 1-3.  
 Side 4: Sibelius. *Scene with Cranes; Swanwhite Suite*.

### OP. 9 EN SAGA

- (Disc #2) Sir Adrian Boult / The Philharmonic Promenade Orchestra of London. Copyright 1956. Album title: The tone poems of Sibelius.  
 Vanguard VRS 489-490 (album, 2 discs); side 1.  
 Side 2: Sibelius. *Pohjola's Daughter; The Bard; Lemminkäinen's Homecoming*.  
 Side 3: Sibelius. *Tapiola; Oceanides*.  
 Side 4: Sibelius. *Nightride and Sunrise; Finlandia; Prelude, The Tempest*.
- (Disc #7) Anthony Collins / Royal Philharmonic Orchestra. Recording date not given. Notes by Malcolm Rayment, copyright 1958.  
 Capitol G7122; side 2.  
 Also on side 2: Sibelius. *Romance in C Major*, op. 42.  
 Side 1: Sibelius. *Karelia Suite; The Swan of Tuonela*.
- (Disc #3) Sir Malcolm Sargent / Vienna Philharmonic Orchestra. Recording date not given; first marketed in 1963. With 1958 notes by Malcolm Rayment.  
 Odeon ALP 1990; side 1.  
 Also on side 1: Sibelius. *The Swan of Tuonela*.  
 Side 2: Sibelius. *Finlandia; Karelia Suite*.
- (Disc #4) Eugene Ormandy / The Philadelphia Orchestra. Notes by Charles Burr. Recording date not given; 1958 or later.  
 Columbia ML 5249; side 1.  
 Also on side 1: Sibelius. *Pohjola's Daughter*.  
 Side 2: Sibelius. *Oceanides; Tapiola*.

- OP. 10 KARELIA OVERTURE**  
 (Disc #5) Jussi Jalas / Finlandia Orchestra. Recording date not given. No notes.  
 Fennica; no record number. List of the series "Finnish Composers"; this is no. 2; side 1.  
 Also on side 1: Raitio. *Joutsenet*. Pyökkänen. *Preludio sinfonico*; *Mare ja hänen poikansa*.  
 Side 2: Melartin. *Prinsessa Ruusunen*. Fougstedt. *Intrada*; *Finnish Folk Song*.
- (Disc #6) Alexander Gibson / Scottish National Orchestra. Recording date not given. Notes by Malcolm Rayment, copyright 1967.  
 Capitol SP 8677 stereo; side 1.  
 Also on side 1: Sibelius. *The Bard*; *Festivo*, from *Scènes Historiques I*.  
 Side 2: Sibelius. *King Kristian II Suite*.
- OP. 11 KARELIA SUITE**  
 (Disc #118) Antero Saike / The Symphony Orchestra of Olympia. Recording copyright 1953. No notes.  
 Allegro 3103; side 2.  
 Side 1: Sibelius. *Symphony No. 7*.
- (Disc #106) Thomas Jensen / Danish State Radio Symphony Orchestra. Recording date not given. No notes.  
 London B 19036; side 2.  
 Side 1: Sibelius. *Symphony No. 5*.
- (Disc #128) Hans Rosbaud / Berlin Philharmonic Orchestra. Recording date not given. Notes by James Lyons, written 1957.  
 Decca DL 9938; side 2.  
 Also on side 2: Sibelius. *Bolero (Festivo)*  
 Side 1: Sibelius. *Tapiola*; *The Swan of Tuonela*.
- (Disc #7) Anthony Collins / Royal Philharmonic Orchestra. Recording date not given. Notes by Malcolm Rayment, copyright 1958.  
 Capitol G7122; side 1.  
 Also on side 1: Sibelius. *The Swan of Tuonela*.  
 Side 2: Sibelius. *En Saga*; *Romance in C major*.
- (Disc #3) Sir Malcolm Sargent / Vienna Philharmonic Orchestra. Recording date not given; first marketed in 1963. With 1958 notes by Malcolm Rayment.  
 Odeon ALP 1990; side 2.  
 Also on side 2: Sibelius. *Finlandia*.  
 Side 1: Sibelius. *En saga*; *The Swan of Tuonela*.
- (Disc #42) Lorin Maazel / Vienna Philharmonic Orchestra. Recording date not given. Notes anonymous, copyright 1964.  
 London CM 9375 mono; side 2.  
 Side 1: Sibelius. *Symphony No. 1*.
- (Disc #28) Sir John Barbirolli / The Hallé Orchestra. Recording date not given. Notes by D. P., 1964.  
 Capitol SP 8669 stereo ; side 1. (Was also available mono)  
 Also on side 1: Sibelius. *Finlandia*.  
 Side 2: Sibelius. *Pohjola's Daughter*; *Valse triste*; *Lemminkäinen's Return*.
- OP. 11 KARELIA SUITE. Excerpts**  
 (Disc #33) *Alla Marcia*; *Intermezzo*. Robert Kajanus / Symphony Orchestra. Recording date not given but made during the composer's lifetime. Anonymous notes for Sibelius's *Intermezzo* and for his *Symphony No. 2* laid in.  
 Columbia 67833-D to 67848-D (album, 10 discs); sides 11,20.  
 Sides 1-10: Sibelius. *Symphony No. 1*.  
 Sides 11-19: Sibelius. *Symphony No. 2*.
- (Disc #9) *March*. Sir Thomas Beecham / The Royal Philharmonic Orchestra. Recording date not given. Undated notes by Charles Burr.  
 Columbia 5321 (Beecham Encores); side 1.  
 Also on side 1: Berlioz. *March from The Trojans at Carthage*. Massenet. *The Last Sleep of the Virgin*.  
 Side 2: Rimsky-Korsakov. *March from Le Coq d'Or*. Sibelius. Incidental music to *The Tempest*. Berlioz. *Overture to The Trojans at Carthage*.

- OP. 14 RAKASTAVA**  
 (Disc #10) Frank Black / NBC String Symphony Orchestra. Recording date not given. Notes undated, anonymous.  
 Victor M 455. (album of 3 discs; one disc missing, sinfonietta by A. Roussell; two discs present, with *Rakastava* on sides 1-3).  
 Side 4: Brahms. *Liebeslieder-Walzer*.
- (Disc #24) Arthur Winograd / His Orchestra. Recording date not given. Undated notes by Edward Cole.  
 MGM 3332 (Sibelius Masterpieces); side 2.  
 Also on side 2: Sibelius. *Romance in C major; Valse triste*.  
 Side 1: Sibelius. *Finlandia; Festivo; The Swan of Tuonela*.
- (Disc #12) Arthur Winograd / His String Orchestra. Recording date not given. Undated notes by Edward Cole, as in previous disc.  
 MGM E3335; side 1.  
 Also on side 1: Sibelius. *Canzonetta*.  
 Side 2: Nielsen. *Little Suite for String Orchestra*.
- (Disc #11) Franz Litschauer / The Vienna State Opera Orchestra. Recording date not given; most likely after 1953. Notes undated, anonymous.  
 Vanguard VRS 1030; side 2.  
 Also on side 2: Sibelius. *Valse triste*.  
 Side 1: Grieg. *Norwegian Dances*.
- OP. 22 LEMMINKÄINEN SUITE**  
 (Disc #13) Thomas Jensen / The Danish State Radio Symphony Orchestra. Recording date not given; after 1952. Undated notes by John Culshaw.  
 London LL843.
- (Disc #14) Eugene Ormandy / The Philadelphia Orchestra. Recording date not given. Notes undated, anonymous.  
 Columbia ML 4672.
- (Disc #15) Sixten Ehrling / The Symphony Orchestra of Radio Stockholm. Recording date not given. Notes undated, anonymous.  
 Capitol P8226.
- (Disc #16) Tauno Hannikainen / USSR Radio Symphony Orchestra. Recording date not given; produced in the U.S.S.R. Undated notes by Herbert Glass.  
 Artia MK 1558.
- (Disc #17) Lukas Foss / The Buffalo Philharmonic Orchestra. Recording date not given. Undated notes by Bernard Jacobson.  
 Nonesuch H-71203 stereo.
- (Disc #18) Sir Charles Groves / Royal Liverpool Philharmonic Orchestra. Production and notes by Bill Newman, copyright 1975.  
 Angel Records S-37106.
- OP. 22 LEMMINKÄINEN SUITE. Excerpts**  
 (Disc #19) *The Swan of Tuonela*. Frederick Stock / Chicago Symphony Orchestra. Recording date not given. No notes.  
 Columbia 11388-D.
- (Disc #69) *The Swan of Tuonela; The Return of Lemminkäinen*. Sixten Ehrling / Symphony Orchestra of Radio Stockholm. Recording date not given. Notes undated, anonymous.  
 Capitol P8327; side 1.  
 Side 2: Sibelius. *Violin Concerto*.
- (Disc #24) *The Swan of Tuonela*. Anatole Fistoulari / London Symphony Orchestra. Recording date not given. Undated notes by Edward Cole.  
 MGM E3332 (Sibelius Masterpieces); side 1.  
 Also on side 1: Sibelius. *Finlandia; Festivo*, from *Scènes historiques I*.  
 Side 2: Sibelius. *Romance in C major; Valse triste; Rakastava*.  
 (Op. 22, Lemminkäinen Suite excerpts, continued on next page)

(Op. 22, *Lemminkäinen Suite* excerpts, continued)

- (Disc #74) *The Swan of Tuonela*. Eugene Ormandy / The Philadelphia Orchestra. Recording date not given.  
Undated notes by Morris Hastings.  
Columbia ML 5492; side 2. Side 1: Sibelius. *Violin Concerto*.
- (Disc #2) *The Swan of Tuonela; Lemminkäinen's Homecoming*. Sir Adrian Boult / The Philharmonic Promenade Orchestra of London. Recording date not given, production copyright 1956.  
Undated notes by Abraham Veinus.  
Vanguard VRS 489-490 (album, 2 discs, album title: The tone poems of Sibelius);  
sides 1 and 2.  
Also on side 1: Sibelius. *En saga*.  
Also on side 2: Sibelius. *Pohjola's Daughter; The Bard*.  
Side 3: Sibelius. *Tapiola; Oceanides*.  
Side 4: Sibelius. *Nightride and Sunrise; Finlandia; Prelude to The Tempest*.
- (Disc #128) *The Swan of Tuonela*. Hans Rosbaud / Berlin Philharmonic Orchestra. Recording date not given.  
Notes by James Lyons, written 1957.  
Decca DL 9938; side 1.  
Also on side 1: Sibelius. *Tapiola*.  
Side 2: Sibelius. *Karelia Suite; Bolero (Festivo)*.
- (Disc #7) *The Swan of Tuonela*. Anthony Collins / Royal Philharmonic Orchestra. Recording date not given. Notes by Malcolm Rayment, copyright 1958.  
Capitol G7122; side 1.  
Also on side 1: Sibelius. *Karelia Suite*.  
Side 2: Sibelius. *En Saga; Romance in C major*.
- (Disc #76) *The Swan of Tuonela*. Vaclav Smetacek / Prague Symphony Orchestra. Recording date not given, production copyright 1961. Undated notes by Herbert Glass.  
Parliament PLP-148; side 2.  
Also on side 2: Sibelius. *Valse triste*.  
Side 1: Sibelius. *Violin Concerto*.
- (Disc #3) *The Swan of Tuonela*. Günter Lorenz, English Horn; Sir Malcolm Sargent / Vienna Philharmonic Orchestra. Recording date not given; marketed in 1963; with Malcolm Rayment's 1958 notes.  
Odeon ALP 1990; side 1.  
Also on side 1: Sibelius. *En saga*.  
Side 2: Sibelius. *Finlandia; Karelia Suite*.
- (Disc #26) *The Swan of Tuonela*. Albert Goltzer, English Horn solo; Morton Gould and His Orchestra.  
Recording date not given, production copyright 1963. Undated notes by Robert A. Simon.  
RCA Victor LM-2666 mono; side 1.  
Also on side 1: Sibelius. *Finlandia; Valse triste*.  
Side 2: Sibelius. *Pohjola's Daughter; Lemminkäinen's Return*.
- (Disc #89) *Lemminkäinen's Homeward Journey*. Sir Thomas Beecham / The London Philharmonic Orchestra. Recording date not given; during Sibelius's lifetime. Anonymous, undated notes inside front cover and laid in.  
RCA Victor M-446 (album, 7 discs, vol. 5 of a series issued by The Sibelius Society);  
sides 8 and 10.  
Sides 1, 3, 5, 7, 9, 11-14: Sibelius. *Symphony No. 4*.  
Sides 2, 4, 6: Sibelius. *The Tempest*.
- (Disc #26) *Lemminkäinen's Return*. Morton Gould / His Orchestra. Recording date not given, production copyright 1963. Undated notes by Robert A. Simon.  
RCA Victor LM-2666 mono; side 2.  
Also on side 2: Sibelius. *Pohjola's Daughter*.  
Side 1: Sibelius. *Finlandia; The Swan of Tuonela; Valse triste*.
- (Disc #28) *Lemminkäinen's Return*. Sir John Barbirolli / The Hallé Orchestra. Recording date not given.  
Notes by D. P., copyright 1966.  
Capitol SP 8660 stereo; side 2.  
Also on side 2: Sibelius. *Pohjola's Daughter; Valse triste*.  
Side 1: Sibelius. *Finlandia; Karelia Suite*.

- OP. 25 SCENES HISTORIQUES I**  
(Disc #72) Sir Thomas Beecham / The Royal Philharmonic Orchestra. Recording date not given. Notes undated, anonymous.  
Columbia ML 4550; side 2.  
Side 1: Sibelius. *Violin Concerto*.
- OP. 25 SCENES HISTORIQUES I. Excerpts**  
(Disc #24) *Festivo*. Anatole Fistoulari / London Symphony Orchestra. Recording date not given. Undated notes by Edward Cole.  
MGM 3332 (Sibelius Masterpieces); side 1.  
Also on side 1: Sibelius. *Finlandia*; *The Swan of Tuonela*.  
Side 2: Sibelius. *Romance in C major*; *Valse triste*; *Rakastava*.
- (Disc #128) *Bolero* (i.e. *Festivo*). Hans Rosbaud / Berlin Philharmonic Orchestra. Recording date not given. Notes by James Lyons, written 1957.  
Decca DL 9938; side 2.  
Also on side 2: Sibelius. *Karelia Suite*.  
Side 1: Sibelius. *Tapiola*; *The Swan of Tuonela*.
- (Disc #6) *Festivo*. Alexander Gibson / Scottish National Orchestra. Recording date not given. Notes by Malcolm Rayment, copyright 1967.  
Capitol SP 8677 stereo; side 1.  
Also on side 1: Sibelius. *Karelia Overture*; *The Bard*.  
Side 2: Sibelius. *King Kristian II Suite*.
- OP. 26 FINLANDIA**  
(Disc #20) Leopold Stokowski / Philadelphia Symphony Orchestra. Recording date not given. No notes.  
Victrola 6366; side 1.  
Side 2: Mussorgsky. *Khovantchina--Entr'acte*.
- (Disc #21) Sir Landon Ronald / Royal Albert Hall Orchestra. Recording date not given. No notes.  
Victrola 9015.
- (Disc #22) Leopold Stokowski / The Philadelphia Orchestra. Recording date not given. No notes.  
Victor 7412.
- (Disc #23) Kurt Wöss / The Austrian Symphony Orchestra. Recording date not given; production copyright 1951. No notes.  
Remington RLP-149-25; side 1.  
Side 2: Mozart. *Thamos*.
- (Disc #24) Anatole Fistoulari / London Symphony Orchestra. Recording date not given. Undated notes by Edward Cole.  
MGM E3332 (Sibelius Masterpieces); side 1.  
Also on side 1: Sibelius. *The Swan of Tuonela*; *Festivo*.  
Side 2: Sibelius. *Romance in C major*; *Valse triste*; *Rakastava*.
- (Disc #25) Eugene Ormandy / The Mormon Tabernacle Choir; The Philadelphia Orchestra. Recording date not given. Notes undated, anonymous.  
Columbia ML 5596; side 2.  
Also on side 2: Alfvén. *Swedish Rhapsody*.  
Side 1: Grieg. *Peer Gynt Suite No. 1*. Sibelius. *Valse triste*.
- (Disc #2) Sir Adrian Boult / The Philharmonic Promenade Orchestra of London. Recording date not given; production copyright 1956. Undated notes by Abraham Veinus.  
Vanguard VRS 489-490 (Cassette, 2 discs); side 4.  
Also on side 4: Sibelius. *Nightride and Sunrise*; Prelude to *The Tempest*.  
Side 1: Sibelius. *En saga*; *The Swan of Tuonela*.  
Side 2: Sibelius. *Pohjola's Daughter*; *The Bard*; Lemminkäinen's *Homecoming*.  
Side 3: Sibelius. *Tapiola*; *Oceanides*.

(Op. 26, Finlandia, continued on next page)

(Op. 26, Finlandia, continued)

- (Disc #26) Morton Gould and His Orchestra. Recording date not given; production copyright 1963. Undated notes by Robert A. Simon.  
RCA Victor LM-2666 mono; side 1. (Was also available stereo)  
Also on side 1: Sibelius. *The Swan of Tuonela*; *Valse triste*.  
Side 2: Sibelius. *Pohjohla's Daughter*; *Lemminkäinen's Return*.
- (Disc #3) Sir Malcolm Sargent / Vienna Philharmonic Orchestra. Recording first published 1963. Notes by Malcolm Rayment, copyright 1958.  
Odeon ALP 1990; side 2.  
Also on side 2: Sibelius. *Karelia Overture*.  
Side 1: Sibelius. *En saga*; *The Swan of Tuonela*.
- (Disc #27) Charles Mackerras / London Proms Symphony Orchestra. Recording date not given; production copyright 1964. Undated notes by Charles O'Connell.  
RCA Victrola VIC-1069 mono; side 1.  
Also on side 1: Sibelius. *Valse triste*; *Elégie*, *Musette* (from *King Kristian II Suite*); *Entr'acte* (from *Pelléas et Mélisande*).  
Side 2: Five pieces by Edvard Grieg.
- (Disc #28) Sir John Barbiroli / The Hallé Orchestra. Recording date not given. Notes by D. P., 1966.  
Capitol SP 8669 stereo; side 1. (Was also available mono)  
Also on side 1: Sibelius. *Karelia Suite*.  
Side 2: Sibelius. *Pohjohla's Daughter*; *Valse triste*; *Lemminkäinen's Return*.
- (Disc #108) Herbert von Karajan / The Philharmonia Orchestra. Recording date not given. Undated notes by Andrew Porter.  
Angel Records 35002; side 2.  
Side 1: Sibelius. *Symphony No. 5*.
- (Disc #109) Theodore Bloomfield / The Rochester Philharmonic Orchestra. Recording date not given; after 1958. Notes undated, anonymous.  
Everest LPBR 6068; side 2.  
Side 1: Sibelius. *Symphony No. 5*.
- OP. 27 KING KRISTIAN II SUITE**
- (Disc #29) Stig Westerberg / Stockholm Radio Orchestra. Recording date not given. Undated notes by Alf Thoor, translated from the Swedish.  
Westminster XWN 18529; side 1.  
Side 2: Sibelius. *The Tempest Suite*.
- (Disc #6) Alexander Gibson / Scottish National Orchestra. Recording date not given. Notes by Malcolm Rayment, copyright 1967.  
Capitol SP 8677 stereo; side 2.  
Side 1: Sibelius. *Karelia Overture*; *The Bard*; *Festivo* (from *Scènes historiques*).
- OP. 27 KING KRISTIAN II SUITE. Excerpts**
- (Disc #27) *Elégie & Musette*. Charles Mackerras / London Proms Symphony Orchestra. Recording date not given; production copyright 1964. Undated notes by Charles O'Connell.  
RCA VIC 1069 mono; side 1.  
Also on side 1: Sibelius. *Finlandia*; *Valse triste*; *Entr'acte* (from *Pelléas et Mélisande Suite*).  
Side 2: Five pieces by Edvard Grieg.
- OP. 32 TULEN SYNTI (THE ORIGIN OF FIRE)**
- (Disc #30) Thor Johnson / Cincinnati Symphony Orchestra; Helsinki University Chorus. Recording date not given. "Recorded in Europe". No notes.  
Remington R-199-191; side 1.  
Also on side 1: Sibelius. *Pohjohla's Daughter*.  
Side 2: Glazounov. *Violin Concerto in A minor*.
- (Disc #31) Thor Johnson / Cincinnati Symphony Orchestra; Helsinki University Chorus conducted by Martti Turunen; Sulo Saarits, baritone. Recorded in 1953, released 1955 as mono; this is the first stereo release, 1978. Undated notes by David Nelson.

Varèse VC 81041; side 1.

Also on side 1: Sibelius. *Pohjola's Daughter*.

Side 2: Choral pieces by Sibelius, Turunen, Kilpinen, Sonninen, Palmgren, and Haapalainen.

**OP. 36 SIX SONGS WITH PIANO ACCOMPANIMENT**

**No.1** *Svarta rosor (Black roses)*. Jussi Bjoerling, tenor, and Harry Ebert, piano. Recording date not given. No notes.

Victor 4531; side 1.

Side 2: Sibelius. *Saf, saf susa*.

**No.4** *Saf, saf susa (Sigh, sedges, sigh)*. Jussi Bjoerling, tenor, and Harry Ebert, piano. Recording date not given. No notes.

Victor 4531; side 2.

Side 1: Sibelius. *Svarta rosor*.

**OP. 39 SYMPHONY NO. 1**

(Disc #33) Robert Kajanus / and Symphony Orchestra. Recording date not given; during the composer's lifetime. Laid in: Undated, anonymous notes to *Symphony No. 2* and *Intermezzo*, from *Karelia Suite*.

Columbia 67833D to 67848D (album, 10 discs); sides 1-10.

Side 11: Sibelius. *Alla marcia*, from *Karelia Suite*.

Sides 12-19: Sibelius. *Symphony No. 2*.

Side 20: Sibelius. *Intermezzo* from *Karelia Suite*.

(Disc #34) Sir John Barbirolli / The Philharmonic-Symphony Orchestra of New York. Recording date not given; notes undated, anonymous.

Columbia M-532 (album, 5 discs).

(Disc #35) Leopold Stokowski / His Symphony Orchestra. Recording date not given; notes undated, anonymous.

RCA Victor LM 1125.

(Disc #36) Tor Mann / Radio Symphony Orchestra of Stockholm. Recording date not given; made in USA. Undated notes by A. L.

Capitol P8020.

(Disc #37) Anthony Collins / The London Symphony Orchestra. Recording date not given. Notes undated, anonymous.

London LL 574.

(Disc #38) Paul Kletzki / Philharmonia Orchestra. Recording date not given; after 1949. Undated notes by Andrew Porter.

Angel Records 35313.

(Disc #39) Sir Malcolm Sargent / The BBC Symphony Orchestra. Recording date not given. Notes by Hugh Massy, copyright 1958.

Capitol G7101.

(Disc #40) Sir John Barbirolli / The Hallé Orchestra. Recording date not given. Undated notes by Reid Guillamore.

Vanguard SRV-132, mono.

(Disc #41) Eugene Ormandy / The Philadelphia Orchestra. Recording date not given; production copyright 1962. Undated notes by Eugene Ormandy (including personal reminiscences).

Columbia ML5795.

(Disc #42) Lorin Maazel / Vienna Philharmonic Orchestra. Recording date not given; production copyright 1964. Notes undated, anonymous.

London CM 9375 mono; side 1.

Side 2: Sibelius. *Karelia Suite*.

(Disc #43) Sir Thomas Beecham / The Royal Philharmonic Orchestra. Recording date not given. Notes undated, anonymous.

Columbia ML 4653.

(Op. 39, *Symphony No. 1*, continued on next page)

(Op. 39, *Symphony No. 1*, continued)

- (Disc #44) Leonard Bernstein / New York Philharmonic. Recording date not given; [probably 1970]. Undated notes by Edward Downes.  
Columbia M 30232 stereo; side 1.  
Side 2: Sibelius. *Luonnotar*.

**OP. 42 ROMANCE IN C MAJOR**

- (Disc #45) Sir Adrian Boult / The B.B.C. Symphony Orchestra. Recording date not given. No notes.  
Victor 13499.
- (Disc #24) John Hollingsworth / The Royal Opera House Orchestra. Recording date not given. Undated notes by Edward Cole.  
MGM 3332 (Sibelius Masterpieces); side 2.  
Also on side 2: Sibelius. *Valse triste*; *Rakastava*.  
Side 1: Sibelius. *Finlandia*; *Festivo*; *The Swan of Tuonela*.
- (Disc #7) Anthony Collins / Royal Philharmonic Orchestra. Recording date not given. Notes by Malcolm Rayment, copyright 1958.  
Capitol G7122; side 2.  
Also on side 2: Sibelius. *En saga*.  
Side 1: Sibelius. *Karelia Suite*; *The Swan of Tuonela*.
- (Disc #67) Gennady Rozhdestvensky / Leningrad Philharmonic. Recording date not given [1967?]; recorded in the USSR. Undated notes by Nils-Eric Ringbom.  
Melodiya/Angel R-40031 mono; side 2.  
Also on side 2: Sibelius. *Belshazzar's Feast*; *Valse triste*.  
Side 1: Sibelius. *Pelleas and Melisande*.

**OP. 43 SYMPHONY NO. 2**

- (Disc #33) Robert Kajanus and Symphony Orchestra. Recording date not given; during Sibelius's lifetime.  
Laid in: Undated, anonymous notes to *Symphony No. 2* and *Intermezzo*, from *Karelia Suite*.  
Columbia 6733-D to 67848D (album, 10 discs); sides 12-19.  
Sides 1-10: Sibelius. *Symphony No. 1*.  
Side 11: Sibelius. *Alla marcia*, from *Karelia Suite*.  
Side 20: Sibelius. *Intermezzo*, from *Karelia Suite*.
- (Disc #46) Serge Koussevitzky / The Boston Symphony Orchestra. Recording date not given. Laid in:  
Undated, anonymous notes.  
Victor M-272 (album, 5 discs).
- (Disc #47) Serge Koussevitzky / Boston Symphony Orchestra. Memorial recording for Koussevitzky, 1951.  
Undated notes by Olin Downes.  
RCA Victor LM 1172.
- (Disc #48) Arturo Toscanini / The NBC Symphony Orchestra. Recording date not given. No notes (have inner record sleeve only).  
Victor LM 6711-5 (sides 5 and 6, from an unidentified album)  
Also on side 6: Sibelius. *Pohjola's Daughter*.
- (Disc #49) Anthony Collins / The London Symphony Orchestra. Recording date not given. Notes undated, anonymous.  
London LL822.
- Disc #50) Paul Kletzki / Philharmonia Orchestra. Recording date not given; after 1955. Undated notes by Andrew Porter.  
Angel Records 35314.
- (Disc #51) Leopold Stokowski / NBC Symphony Orchestra. Recording date not given. Undated notes by Leopold Stokowski.  
RCA Victor LM-1854.
- (Disc #52) Sir John Barbiroli / Philharmonic-Symphony Orchestra of New York. Recording date not given.  
Notes undated, anonymous.  
Columbia Entré Record RL 3045.



- (Disc #53) Paul Paray / Detroit Symphony. Recording date not given. Undated notes by Harold E. Johnson.  
Mercury Records SR90204, stereo.
- (Disc #54) Another copy of this recording, in mono, Mercury Records MG50204.
- (Disc #55) Sixten Ehrling / Stockholm Radio Symphony Orchestra. Recording date not given. Undated notes by James Lyons.  
Mercury MG10141.
- (Disc #56) Eugene Ormandy / The Philadelphia Orchestra. Recording date not given [1957?] Undated notes by Charles Burr.  
Columbia ML 5207.
- (Disc #57) Pierre Monteux / London Symphony Orchestra. Recording date not given. Notes by Charles O'Connell, copyright 1959.  
RCA Victor LM-2342.
- (Disc #58) Thomas Schippers / New York Philharmonic. Recording date not given. Undated notes by Daniel Strickland.  
Columbia ML5935, mono.
- (Disc #59) Ernest Ansermet / L'Orchestre de la Suisse Romande. Recording date not given. Notes undated, anonymous.  
London (Decca) CM9391, mono.
- (Disc #60) Lorin Maazel / Vienna Philharmonic Orchestra, 1963. Notes undated, anonymous.  
Decca CM 9408, mono.
- (Disc #61) Sir Thomas Beecham / BBC Symphony Orchestra. Recording of broadcast at Royal Festival Hall, London, December 8, 1954. Notes by D. P., copyright 1962.  
Odeon ALP 1947.
- (Disc #62) Antal Dorati / Stockholm Philharmonic Orchestra. Recorded October, 1967, at Concert Hall, Stockholm; production copyright 1968. Undated notes by David Hall.  
Victrola VICS-1318, stereo.
- (Disc #63) Tauno Hannikainen / The Sinfonia of London. Recording date not given [1968?] Undated notes by Phyllis Mason.  
Crossroads Stereo/Columbia, Stereo/22 16 0226.
- (Disc #64) George Prêtre / New Philharmonia Orchestra. Recording date not given; production copyright 1969. Undated notes by Neville Cardus.  
RCA LSC-3063.
- OP. 44 KUOLEMA. Excerpts**
- (Disc #65) *Valse triste.* Leopold Stokowski / The Philadelphia Orchestra. Recording date not given. No notes.  
Victor 14726; side 1.  
Side 2: Sibelius. *Berceuse*, from *The Tempest*.
- (Disc #66) *Valse triste.* Sir Hamilton Harty / The London Philharmonic Orchestra. Recording date not given. No notes.  
Columbia 7322-M; side 1.  
Side 2: Schubert. *Marche militaire*.
- (Disc #11) *Valse triste.* Franz Litschauer / The Vienna State Opera Orchestra. Recording date not given; after 1953. Notes undated, anonymous.  
Vanguard VRS 1030; side 2.  
Also on side 2: Sibelius. *Rakastava*.  
Side 1: Grieg. *Norwegian Dances*.
- (Disc #24) *Valse triste.* Anatole Fistoulari / The London Symphony Orchestra. Recording date not given. Undated notes by Edward Cole.  
MGM 3332 (Sibelius Masterpieces); side 2.  
Also on side 2: Sibelius. *Romance in C major*; *Rakastava*.  
Side 1: Sibelius. *Finlandia*; *Festivo*; *The Swan of Tuonela*.

(Op. 44, Kuolema excerpts, continued on next page)

(Op. 44, *Kuolema excerpts*, continued )

- (Disc #25) *Valse triste*. Eugene Ormandy / The Philadelphia Orchestra. Recording date not given. Notes undated, anonymous.  
Columbia ML 5596 mono; side 1. (Was also available stereo)  
Also on side 1: Grieg. *Peer Gynt Suite No. 1*.  
Side 2: Alfvén. *Swedish Rhapsody*. Sibelius. *Finlandia*.
- (Disc #76) *Valse triste*. Vaclav Smetacek / Prague Symphony Orchestra. Recording date not given; production copyright 1961. Undated notes by Herbert Glass.  
Parliament PLP-148; side 2.  
Also on side 2: Sibelius. *The Swan of Tuonela*.  
Side 1: Sibelius. *Violin concerto*.
- (Disc #26) *Valse triste*. Morton Gould & His Orchestra. Recording date not given; production copyright 1963. Undated notes by Robert A. Simon.  
RCA Victor LM-2666 mono; side 1.  
Also on side 1: Sibelius. *Finlandia*; *The Swan of Tuonela*.  
Side 2: Sibelius. *Pohjola's Daughter*; *Lemminkäinen's Return*.
- (Disc #27) *Valse triste*. Charles Mackerras / London Proms Symphony Orchestra. Recording date not given; production copyright 1964. Undated notes by Charles O'Connell.  
RCA Victorla VIC-1069 mono; side 1.  
Also on side 1: Sibelius. *Finlandia*; *Elégie & Musette* (from *King Kristian II Suite*); *Entr'acte* (from *Pelléas et Mélisande Suite*).  
Side 2: Five pieces by Edvard Grieg.
- (Disc #28) *Valse triste*. Sir John Barbiroli / The Hallé Orchestra. Recording date not given. Notes by D.P., copyright 1966.  
Capitol SP 8669 stereo; side 2.  
Also on side 2: Sibelius. *Pohjola's Daughter*; *Lemminkäinen's Return*.  
Side 1: Sibelius. *Finlandia*; *Karelia Suite*.
- (Disc #67) *Valse triste*. Gennady Rozhdestvensky / Leningrad Philharmonic. Recording date not given; [1967?] Recorded in the USSR. Undated notes by Nils-Eric Ringbom.  
Melodiya/Angel R-40031 mono; side 2.  
Also on side 2: Sibelius. *Romance in C major*; *Belshazzar's Feast*.  
Side 1: Sibelius. *Pelléas et Mélisande Suite*.
- OP. 46 PELLEAS ET MELISANDE SUITE**
- (Disc #115) Anthony Collins / The London Symphony Orchestra. Recording date not given. Undated notes by Joan Chissell.  
London LL 1277; side 2.  
Side 1: Sibelius. *Symphony No. 6*.
- (Disc #112) Sir Thomas Beecham / Royal Philharmonic Orchestra. Recording date not given [1955?]  
Undated notes by Nils-Eric Ringbom.  
Angel Records 35458; side 2.  
Side 1: Sibelius. *The Oceanides*; *Symphony No. 7*.  
Possibly a recording of the all-Sibelius concert at London's Festival Hall on the night of the composer's 90th birthday, December 8, 1955. On this occasion, Sir Thomas Beecham was presented with the Order of the White Rose of Finland.
- (Disc #67) Gennady Rozhdestvensky / Leningrad Philharmonic. Recording date not given; [1967?] Recorded in the USSR. Undated notes by Nils-Eric Ringbom.  
Melodiya/Angel R-40031 mono; side 1.  
Side 2: Sibelius. *Romance in C major*; *Belshazzar's Feast*; *Valse triste*.
- OP. 46 PELLEAS ET MELISANDE SUITE. Excerpts**
- (Disc #27) *Entr'acte*. Charles Mackerras / London Proms Symphony Orchestra. Recording date not given; production copyright 1964. Undated notes by Charles O'Connell.  
RCA Victorla VIC-1069 mono; side 1. (Was also available stereo)  
Also on side 1: Sibelius. *Finlandia*; *Valse triste*; *Elégie & Musette* (from *King Kristian II Suite*).  
Side 2: Five pieces by Edvard Grieg.

- OP. 47 VIOLIN CONCERTO**  
 (Disc #68) Arnold Eidus, violin; Frederick Hummel / The Orchestra Society of Vienna. Recording date not given. Notes undated, anonymous.  
 Stradivari Records STR611; side 1.  
 Side 2: Brahms. *Sonata in A major*, for violin and piano.
- (Disc #69) Camilla Wicks, violin; Sixten Ehrling / The Symphony Orchestra of Radio Stockholm. Recording date not given. Notes undated, anonymous.  
 Capitol P8327; side 2.  
 Side 1: Sibelius. *The Swan of Tuonela*; *The Return of Lemminkäinen*.
- (Disc #84) David Oistrakh, violin; Sixten Ehrling / Stockholm Festival Orchestra. Recording date not given. Undated notes by Scott Goddard.  
 Angel Records 353125; side 2.  
 Side 1: Sibelius. *Symphony No. 3*.
- (Disc #70) Jascha Heifetz, violin; Sir Thomas Beecham / The London Philharmonic Orchestra. Recording date not given. Undated notes by James Lyons.  
 RCA Victor LCT 1113; side 1.  
 Side 2: Chausson. *Concerto in D*.
- (Disc #71) Emil Telmányi, violin; Thomas Jensen / Danish National Orchestra. Recording date not given. Undated notes by Paul Affelder.  
 Mercury Classics MG10131.
- (Disc #72) Isaac Stern, violin; Sir Thomas Beecham / The Royal Philharmonic Orchestra. Recording date not given. Notes undated, anonymous.  
 Columbia ML 4550; side 1.  
 Side 2: Sibelius. *Scènes historiques I*.
- (Disc #73) Tossy Spivakovsky, violin; Tauno Hannikainen / The London Symphony Orchestra. Recording date not given [1959?] Notes undated, anonymous.  
 Everest LPBR 6045 mono; side 1.  
 Side 2: Sibelius. *Tapiola*.
- (Disc #74) David Oistrakh, violin; Eugene Ormandy / The Philadelphia Orchestra. Recording date not given [1960?] Undated notes by Morris Hastings. This is David Oistrakh's first American recording of this concerto.  
 Columbia ML 5492; side 1.  
 Side 2: Sibelius. *The Swan of Tuonela*.
- (Disc #75) Jascha Heifetz, violin; Walter Hendl / Chicago Symphony. Recording date not given; production copyright 1960. Notes undated, anonymous.  
 RCA Victor LM-2435.
- (Disc #76) Julian Sitkovecky, violin; Nikolai Anosov / Czech Philharmonic Orchestra. Recording date not given; production copyright 1961. Undated notes by Herbert Glass.  
 Parliament PLP-148; side 1.  
 Side 2: Sibelius. *Valse triste*; *The Swan of Tuonela*.
- (Disc #77) Zino Francescatti, violin; Leonard Bernstein / The New York Philharmonic. Recording date not given [1965?] Undated notes by Bernard Raab.  
 Columbia ML 6131; side 1.  
 Side 2: Bruch. *Violin Concerto*.
- (Disc #78) David Oistrakh, violin; Gennady Rozhdestvensky / Moscow Radio Symphony Orchestra. Recording date 1967? Undated notes by Edward Cushing.  
 Melodiya/Angel R-40020 mono; side 1.  
 Side 2: Sibelius. *Humoresques*.
- (Disc #79) Ruggiero Ricci, violin; Oivin Fjelstad / The London Symphony Orchestra. Recording date not given. Undated notes by Neville Marriner.  
 London STS 15054 stereo; side 1.  
 Side 2: Tchaikovsky. *Sérénade mélancolique*; Scherzo from *Souvenir d'un lieu cher*.

- OP. 49 POHJOHLA'S DAUGHTER**  
 (Disc #48) Arturo Toscanini / The NBC Symphony Orchestra. Recording date not given. No notes.  
 Victor LM 6711-5 (Disc 3 from an unidentified album); side 6.  
 Side 5: Sibelius. *Symphony No. 2*.
- (Disc #80) Serge Koussevitzky / Boston Symphony Orchestra. Recording date not given. No notes.  
 RCA Victor LCT 1152; side 2.  
 Also on side 2: Fauré. Incidental music to *Pelléas et Mélisande*. Stravinsky. *Capriccio*.  
 Side 1: Copland. *Lincoln Portrait*.
- (Disc #30) Thor Johnson / Cincinnati Symphony Orchestra. Recording date not given; "Recorded in Europe".  
 No notes.  
 Remington R-199-191; side 1.  
 Also on side 1: Sibelius. *Tulen synti*.  
 Side 2: Glazounov. *Violin Concerto in A minor*.
- (Disc #91) Anthony Collins / The London Symphony Orchestra. Recording date not given. Undated notes by William Mann.  
 London LL-1059; side 2.  
 Side 1: Sibelius. *Symphony No. 4*.
- (Disc #4) Eugene Ormandy / The Philadelphia Orchestra. Recording date not given. Undated notes by Charles Burr.  
 Columbia ML 5249; side 1.  
 Also on side 1: Sibelius. *En saga*.  
 Side 2: Sibelius. *Oceanides*; *Tapiola*.
- (Disc #2) Sir Adrian Boult / The Philharmonic Promenade Orchestra of London. Recording date not given;  
 production copyright 1956. Undated notes by Abraham Veinus.  
 Vanguard 489-490 (album, 2 discs); side 2.  
 Also on side 2: Sibelius. *The Bard*; *Lemminkäinen's Homecoming*.  
 Side 1: Sibelius. *En saga*; *The Swan of Tuonela*.  
 Side 3: Sibelius. *Tapiola*; *Oceanides*.  
 Side 4: Sibelius. *Nightride and Sunrise*; *Finlandia*; Prelude to *The Tempest*.
- (Disc #26) Harvey Shapiro, cello solo; Morton Gould and His Orchestra. Recording date not given;  
 production copyright 1963. Undated notes by Robert A. Simon.  
 RCA Victor LM-2666 mono; side 2.  
 Also on side 2: Sibelius. *Lemminkäinen's Return*.  
 Side 1: Sibelius. *Finlandia*; *The Swan of Tuonela*; *Valse triste*.
- (Disc #28) Sir John Barbirolli / The Hallé Orchestra. Recording date not given. Notes by D. P., copyright 1966.  
 Capitol SP 8669 stereo; side 2.  
 Also on side 2: Sibelius. *Valse triste*; *Lemminkäinen's Return*.  
 Side 1: Sibelius. *Finlandia*; *Karelia Suite*.
- (Disc #31) Thor Johnson / Cincinnati Symphony Orchestra. Recorded 1953, released first in mono, 1953; this  
 is the first stereo release, 1978. Undated notes by David Nelson.  
 Varèse VC81041; side 1.  
 Also on side 1: Sibelius. *Tulen synti*.  
 Side 2: Choral pieces by Sibelius, Turunen, Kilpinen, Sonninen, Palmgren, and Haapalainen.
- (Disc #110) Sir John Barbirolli / The Hallé Orchestra. Recording date not given. Undated notes by Reid  
 Guillamore.  
 Vanguard SRV-137; side 2.  
 Side 1: Sibelius. *Symphony No. 5*.
- OP. 50 AUS BANGER BRUST (O WERT THOU HERE)**  
 No.4 Marian Anderson, contralto & Kosti Vehanen, piano. Recording date not given. No notes.  
 (Disc #81) Victor 2146; side 1.  
 Side 2: Sibelius. *Långsamt som kvällsskyn*.

- OP. 51 BELSHAZZAR'S FEAST (SUITE)**  
 (Disc #67) Gennady Rozhdestvensky / Leningrad Philharmonic. Recording date not given [1967?].  
 Recorded in the USSR. Undated notes by Nils-Eric Ringbom.  
 Melodiya/Angel R-40031 mono; side 2.  
 Also on side 2: Sibelius. *Romance in C major; Valse triste*.  
 Side 1: Sibelius. *Pelléas et Mélisande Suite*.
- OP. 52 SYMPHONY NO. 3**  
 (Disc #82) Robert Kajanus / London Symphony Orchestra. Recording date not given; during the composer's lifetime. Undated, anonymous notes for symphonies no. 3 and 7 laid in.  
 Victor M-394 (album, 4 discs); sides 1-8.  
 Originally 7 discs, to contain also *Symphony No. 7*; empty jackets discarded.
- (Disc #83) Anthony Collins / The London Symphony Orchestra. Recording date not given. Undated notes by William Mann.  
 London LL 1008; side 1.  
 Side 2: Sibelius. *Symphony No. 7*.
- (Disc #84) Paul Kletzki / Philharmonia Orchestra. Recording date not given. Undated notes by S. Goddard.  
 Angel Records 35315; side 1.  
 Side 2: Sibelius. *Violin Concerto*.
- (Disc #85) Lorin Maazel / Vienna Philharmonic Orchestra. Recording date not given; production copyright 1968. Undated notes by Robert Layton.  
 London CS 6591 stereo; side 1.  
 Side 2: Sibelius. *Symphony No. 6*.
- OP. 53A PAN AND ECHO, DANCE INTERMEZZO**  
 (Disc #97) Martti Similä / Finlandia Orchestra. Recording date not given. No notes but listing of the series.  
 Fennica levysarja (Series of Finnish composers, no. 1); side 1.  
 Also on side 1: Sibelius. *Scènes historiques II*.  
 Side 2: Ranta. *Kainuun kuvia*. Linnala. *Suomalainen rapsodia*.
- OP. 54 SWANWHITE SUITE**  
 (Disc #1) Paavo Berglund / Bournemouth Symphony Orchestra. Recorded in Guildhall, Southampton, 1971. Laid in: Notes by Robert Layton, copyright 1971.  
 Angel SB-3778 stereo (cassette, 2 discs); side 4.  
 Also on side 4: Sibelius. *Scene with Cranes*.  
 Sides 1-3: Sibelius. *Kullervo*.
- OP. 55 NIGHT RIDE AND SUNRISE**  
 (Disc #105) Anthony Collins / The London Symphony Orchestra. Recording date not given. Undated notes by Roy Budden.  
 London LL 1276; side 2.  
 Side 1: Sibelius. *Symphony No. 5*.
- (Disc #2) Sir Adrian Boult / The Philharmonic Promenade Orchestra of London. Recording date not given; production copyright 1956. Undated notes by Abraham Veinus.  
 Vanguard VRS 489-490 (album, 2 discs); side 4.  
 Also on side 4: Sibelius. *Finlandia*; Prelude to *The Tempest*.  
 Side 1: Sibelius. *En saga; The Swan of Tuonela*.  
 Side 2: Sibelius. *Pohjola's Daughter; The Bard; Lemminkäinen's Homecoming*.  
 Side 3: Sibelius. *Tapiola; Oceanides*.
- OP. 56 QUARTET IN D MINOR (VOCES INTIMAE)**  
 (Disc #114) Budapest String Quartet (Roismann, Schneider, Ipolyi, Schneider). Recording date not given. No notes. Issued by The Sibelius Society; its. vol. 3)  
 B.I.E.M. 2B 6964-2D 1647 (album, 7 discs), sides 7-14.  
 Sides 1-6: Sibelius. *Symphony No. 6*.  
 (Op. 56, *Voces Intimae*, continued on next page)

(Op. 56, *Voces Intimae*, continued )

(Disc #86) The Griller String Quartet. Recording date not given; production copyright 1951. Notes undated, anonymous.

London LLP 304.

(Disc #87) Budapest String Quartet. Recording date not given [1957?] "Recorded at the Library of Congress, Washington, D.C. on the Stradivarius instruments of the Gertrude Clarke Whittall Foundation." Undated notes by Charles Burr.

Columbia ML 5202; side 1.

Side 2: Grieg. *Quartet in G minor*.

(Disc #88) The Claremont Quartet. Recording date not given [after 1965]. Undated notes by Bernard Jacobson.

Nonesuch H-72240 stereo; side 2.

Side 1: Elgar. *String quartet in E minor*.

#### OP. 61 EIGHT SONGS WITH PIANO ACCOMPANIMENT

No.1 *Långsamt kom kvällsskyn*. Marian Anderson, contralto & Kosti Vehanen, piano. Recording date

(Disc #81) not given. No notes.

Victor 2146; side 2.

Side 1: Sibelius. *Aus banger Brust*.

#### OP. 62 KUOLEMA. Excerpts

(Disc #12) *Canzonetta*. Arthur Winograd and His String Orchestra. Recording date not given. Undated notes by Edward Cole.

MGM E3335; side 1.

Also on side 1: Sibelius. *Rakastava*.

Side 2: Nielsen. *Little Suite for String Orchestra*.

(Disc #1) *Scene with Cranes*. Paavo Berglund / Bournemouth Symphony Orchestra. Recorded in Guildhall, Southampton, 1971. Notes by Robert Layton laid in, copyright 1971.

Angel SB-3778 stereo (cassette, 2 discs); side 4.

Also on side 4: Sibelius. *Swanwhite Suite*.

Sides 1-3: Sibelius. *Kullervo*.

#### OP. 63 SYMPHONY NO. 4

(Disc #89) Sir Thomas Beecham / The London Philharmonic Orchestra. Recording date not given; during Sibelius' lifetime. Notes undated, anonymous, inside front cover and laid in. Issued by The Sibelius Society; its vol. 5

Victor M-446 (album, 7 discs); sides 1, 3, 5, 7, 9, 11-14.

Sides 2, 4, 6: Sibelius. *The Tempest*.

Sides 8, 10: Sibelius. *Lemminkäinen's Homeward Journey*.

(Disc #90) Artur Rodzinski / Philharmonic-Symphony Orchestra of New York. Recording date not given; production copyright 1947. Undated notes by Paul Affelder.

Columbia set mm-665 (album, 4 discs).

(Disc #91) Anthony Collins / The London Symphony Orchestra. Recording date not given. Undated notes by William Mann.

London LL-1059; side 1.

Side 2: Sibelius. *Pohjola's Daughter*.

(Disc #92) Eugene Ormandy / The Philadelphia Orchestra. Recording date not given. Undated notes by Charles Burr. "Issued in commemoration of the composer's 90th birthday" [1955].

Columbia ML 5045; side 1.

Side 2: Sibelius. *Symphony No. 5*.

(Disc #93) Sixten Ehrling / Stockholm Radio Symphony Orchestra. Recording date not given. Undated notes by James Lyons.

Mercury Classics MG 10143.

- (Disc #94) Herbert von Karajan / Philharmonia Orchestra. Recording date not given. No notes.  
Angel 35082; side 1.  
Side 2: Sibelius. *Tapiola*.
- (Disc #95) Ernest Ansermet / L'Orchestre de la Suisse Romande. Recording date not given; production copyright 1964. Notes undated, anonymous.  
London CM 9387 mono; side 1. (Was also available stereo)  
Side 2: Sibelius. *Tapiola*.
- (Disc #96) Lorin Maazel / The Vienna Philharmonic Orchestra. Recording date not given; production copyright 1968. Undated notes by Robert Layton.  
London CS 6592; side 1.  
Side 2: Sibelius. *Tapiola*.
- OP. 64 THE BARD**
- (Disc #2) Sir Adrian Boult / The Philharmonic Promenade Orchestra of London. Recording date not given; production copyright 1956. Undated notes by Abraham Veinus.  
Vanguard VRS 489-490 (cassette, 2 discs); side 2.  
Also on side 2: Sibelius. *Pohjohla's Daughter*; *Lemminkäinen's Homecoming*.  
Side 1: Sibelius. *En saga*; *The Swan of Tuonela*.  
Side 3: Sibelius. *Tapiola*; *Oceanides*.  
Side 4: Sibelius. *Nightride and Sunrise*; *Finlandia*; Prelude to *The Tempest*.
- (Disc #6) Alexander Gibson / Scottish National Orchestra. Recording date not given. Notes by Malcolm Rayment, copyright 1967.  
Capitol SP 8677 stereo; side 1.  
Also on side 1: Sibelius. *Karelia Overture*; *Festivo* (from *Scènes historiques I*).  
Side 2: Sibelius. *King Kristian II Suite*.
- OP. 66 HISTORIALISIA KUVIA II (SCENES HISTORIQUES II). Excerpts**
- (Disc #97) *The Chase*; *Love Song*; *At the Drawbridge*. Martti Similä / Finlandia Orchestra. Recording date not given; no notes but listing of the series.  
Fennica levysarja (Series of Finnish composers, no. 1); side 1.  
Also on side 1: Sibelius. *Pan and Echo*.  
Side 2: Ranta. *Kainuum kuvia*. Linnala. *Suomalainen rapsodia*.
- OP. 70 LUONNOTAR**
- (Disc #44) Phyllis Curtin, soprano; Leonard Bernstein / New York Philharmonic. Recording date not given [1970?]. Undated notes by Edward Downes. Columbia M 30232 stereo; side 2.  
Side 1: Sibelius. *Symphony No. 1*.
- OP. 73 AALLOTTARET (THE OCEANIDES)**
- (Disc #98) Sir Adrian Boult / The B.B.C. Symphony Orchestra. Recording date not given. No notes.  
Victor M311; sides 5-6 (originally part of an unidentified album).
- (Disc #100) Jussi Jalas / Finlandia Orchestra. Recording date not given. No notes but listing of the series.  
Fennica levysarja (Series of Finnish composers, no. 3); side 2.  
Side 1: Madetoja. *Symphony No. 2*.
- (Disc #4) Eugene Ormandy / The Philadelphia Orchestra. Recording date not given. Undated notes by Charles Burr.  
Columbia ML 5249; side 2.  
Also on side 2: Sibelius. *Tapiola*.  
Side 1: Sibelius. *En saga*; *Pohjohla's Daughter*.
- (Disc #122) Sir Thomas Beecham / Royal Philharmonic Orchestra. Recording date not given [1955?]. Undated notes by Nils-Eric Ringbom. Possibly a recording of the concert at London's Festival Hall on the composer's 90th birthday, December 8, 1955 (cf. note, op. 46).  
Angel Records 35458; side 1.  
Also on side 1: Sibelius. *Symphony No. 7*.  
Side 2: Sibelius. *Pelléas et Mélisande*.

(Op. 73, Aallottaret, continued on next page)

(Op. 73, *Aallottaret*, continued)

- (Disc #2) Sir Adrian Boult / The Philharmonic Promenade Orchestra of London. Recording date not given; production copyright 1956. Undated notes by Abraham Veinus.  
Vanguard VRS 489-490 (album, 2 discs); side 3.  
Also on side 3: Sibelius. *Tapiola*.  
Side 1: Sibelius. *En saga*; *The Swan of Tuonela*.  
Side 2: Sibelius. *Pohjohla's Daughter*; *The Bard*; *Lemminkäinen's Homecoming*.  
Side 4: Sibelius. *Nightride and Sunrise*; *Finlandia*; *Prelude to The Tempest*.

**OP. 82 SYMPHONY NO. 5**

- (Disc #101) Artur Rodzinski / The Cleveland Orchestra. Recording date not given; after 1947. Notes undated, anonymous.  
Columbia ML 4043.
- (Disc #102) Serge Koussevitzky / Boston Symphony Orchestra. Recording date not given. No notes.  
RCA Victor LCT 1151; side 1.  
Side 2: Sibelius. *Symphony No. 7*.
- (Disc #103) Artur Rodzinski / The Cleveland Orchestra. Recording date not given. Undated notes by Charles Burr.  
Columbia ML 4881; side 2.  
Side 1: Shostakovich. *Symphony No. 1*.
- (Disc #104) Jussi Jalas / Rias Symphony Orchestra. Recording date not given; no notes. "Recorded in Europe."  
Remington R-199-201.
- (Disc #105) Anthony Collins / The London Symphony Orchestra. Recording date not given. Undated notes by John Culshaw.  
London LL 1276; side 1.  
Side 2: Sibelius. *Night Ride and Sunrise*.
- (Disc #92) Eugene Ormandy / The Philadelphia Orchestra. Recording date not given. "Issued in commemoration of the composer's 90th birthday" [1955]. Undated notes by Charles Burr.  
Columbia ML 5045; side 2.  
Side 1: Sibelius. *Symphony No. 4*.
- (Disc #106) Erik Tuxen / Danish State Radio Symphony Orchestra. Recording date not given. No notes.  
London B19036; side 1.  
Side 2: Sibelius. *Karelia Suite*.
- (Disc #107) Sixten Ehrling / Stockholm Radio Symphony. Recording date not given. Undated notes by Lyons.  
Mercury MG10142; side 1.  
Side 2: Sibelius. *Symphony No. 6*.
- (Disc #108) Herbert von Karajan / The Philharmonia Orchestra. Recording date not given. Undated notes by Andrew Porter.  
Angel Records 35002; side 1.  
Side 2: Sibelius. *Finlandia*.
- (Disc #109) Theodore Bloomfield / Rochester Philharmonic Orchestra. Recording date not given; after 1958. Notes undated, anonymous.  
Everest LPBR 6068 mono; side 1.  
Side 2: Sibelius. *Finlandia*.
- (Disc #110) Sir John Barbiroli / The Hallé Orchestra. Recording date not given. Undated notes by Reid Guillamore.  
Vanguard SRV-137; side 1.  
Side 2: Sibelius. *Pohjohla's Daughter*.

**OP. 87 HUMORESQUES 1-2, FOR VIOLIN AND ORCHESTRA**

- (Disc #111) Aaron Rosand, violin; Tibor Szöke / Symphony Orchestra of the Southwest German Radio, Baden-Baden. Production copyright 1959. Undated notes by Martin Bookspan.  
Vox PL 11.600; side 1.  
Also on side 1: Sibelius. *Humoresques 3-6*. Sarasate. *Zigeunerweisen*.  
Side 2: Sarasate. *Carmen Fantasy*. Tchaikovsky. *Sérénade mélancolique*.



- (Disc #78) David Oistrakh, violin; Gennady Rozhdestvensky / Moscow Radio Symphony Orchestra.  
Recording date not given [1966 or 1967]. Undated notes by Edward Cushing.  
Melodiya / Angel R-40020 mono; side 2.  
Side 1: Sibelius. *Violin Concerto*.
- OP. 89 HUMORESQUES 3-6, FOR VIOLIN AND ORCHESTRA**  
(Disc #111) Aaron Rosand, violin; Tibor Szöke / Symphony Orchestra of the Southwest German Radio, Baden-Baden. Production copyright 1959. Undated notes by Martin Bookspan.  
Vox PL 11.600; side 1.  
Also on side 1: Sibelius. *Humoresques 1-2*. Sarasate. *Zigeunerweisen*.  
Side 2: Sarasate. *Carmen Fantasy*. Tchaikovsky. *Sérénade mélancolique*.
- OP. 98A SUITE MIGNONNE**  
(Disc #112) Nils-Eric Fougstedt / Finlandia Orchestra. Recording date not given. No notes but listing of the whole series.  
Fennica levysarja (Series of Finnish composers, no. 6); side 1.  
Also on side 1: Sibelius. *Andante festivo*. Saikkola. *Musica per archi*.  
Side 2: Ringbom. *Little Suite for Orchestra*. Englund. Kiinan muuri.  
Lerche. *Hämärä*. Tolonen. *Arabesques - Finaletto*.
- OP. 104 SYMPHONY NO. 6**  
(Disc #113) Georg Schneevoigt / Finnish National Orchestra. Recording date not given. No notes.  
Victor M 344 (3 discs, possibly from an album); sides 1-6.  
(Disc #114) Georg Schneevoigt / Finnish National Orchestra. Recording date not given. No notes. Issued by The Sibelius Society; its vol. 3.  
B.I.E.M. 2B 6964-2D 1647 (album, 7 discs); sides 1-6.  
Sides 7-14: Sibelius. *Quartet in D minor (Voces intimae)*
- (Disc #115) Anthony Collins / The London Symphony Orchestra. Recording date not given. Undated notes by Johan Chissell.  
London LL 1277; side 1.  
Side 2: Sibelius. *Pelléas et Mélisande Suite*.
- (Disc #107) Sixten Ehrling / Stockholm Radio Symphony. Recording date not given. Undated notes by James Lyons.  
Mercury MG10142; side 2.  
Side 1: Sibelius. *Symphony No. 5*.
- (Disc #116) Herbert von Karajan / Philharmonia Orchestra. Recording date not given. Undated notes by Andrew Porter.  
Angel Records 35316; side 1.  
Side 2: Sibelius. *Symphony No. 7*.
- (Disc #85) Lorin Maazel / Vienna Philharmonic Orchestra. Recording date not given; production copyright 1968. Undated notes by Robert Layton.  
London CS 6591 stereo; side 2.  
Side 1: Sibelius. *Symphony No. 3*.
- OP. 105 SYMPHONY NO. 7**  
(Disc #117) Vladimir Golschmann / St. Louis Symphony Orchestra. Recording date not given. No notes.  
Victor DM 922 (album, 3 discs); sides 1-6.  
(Disc #119) Vladimir Golschmann / St. Louis Symphony Orchestra. Recording date not given. Undated notes by Irving Kolodin.  
RCA Victor LBC-1067; side 1.  
Side 2: Mozart. *Prague Symphony*.
- (Disc #102) Serge Koussevitzky / The Boston Symphony Orchestra. Recording date not given. No notes.  
RCA Victor LCT 1151; side 2.  
Side 1: Sibelius. *Symphony No. 5*.

(Op. 105, Symphony No. 7, continued on next page)

(Op. 105, *Symphony No. 7, continued*)

- (Disc #118) Antero Saikie / The Symphony Orchestra of Olympia. Recording date not given; production copyright 1953. No notes.  
Allegro 3103; side 1.  
Side 2: Sibelius. *Karelia Suite*.
- (Disc #83) Anthony Collins / The London Symphony Orchestra. Recording date not given. Undated notes by William Mann.  
London LL 1008; side 2.  
Side 1: Sibelius. *Symphony No. 3*.
- (Disc #120) Sir John Barbirolli / The Hallé Orchestra. Recording date not given. Undated notes by Scott Goddard.  
RCA Victor LHMV-1011; side 1.  
Side 2: Rubbra. *Symphony No. 5*.
- (Disc #121) Sir Thomas Beecham / Philharmonic-Symphony Orchestra of New York. Recording date not given. Notes undated, anonymous.  
Columbia ML 4086; side 1.  
Side 2: Wagner. *Siegfried Idyll*.
- (Disc #122) Sir Thomas Beecham / Royal Philharmonic Orchestra. Recording date not given [1955?]  
Undated notes by Nils-Eric Ringbom. Possibly a recording of an all-Sibelius concert, London's Festival Hall, December 8, 1955 (cf. note, op. 46).  
Angel 35458; side 1.  
Also on side 1: Sibelius. *The Oceanides*.  
Side 2: Sibelius. *Pelléas et Mélisande*.
- (Disc #116) Herbert von Karajan / Philharmonia Orchestra. Recording date not given. Undated notes by Andrew Porter.  
Angel Records 35316; side 2.  
Side 1: Sibelius. *Symphony No. 6*.
- (Disc #123) Eugene Ormandy / The Philadelphia Orchestra. Recording date not given [1961?]  
Notes undated, anonymous.  
Columbia ML 5675; side 2.  
Side 1: Respighi. *Feste Romane*.

#### OP. 109 THE TEMPEST

- (Disc #89) Sir Thomas Beecham / The London Philharmonic Orchestra. Recording date not given; during Sibelius's lifetime. Notes undated, anonymous, inside front cover and laid in. Issued by The Sibelius Society; its vol. 5.  
Victor M-446(album, 7 discs); sides 2, 4, 6.  
Sides 1, 3, 5, 7, 9, 11-14: Sibelius. *Symphony No. 4*.  
Sides 8, 10: Sibelius. *Lemminkäinen's Homeward Journey*.
- (Disc #9) Sir Thomas Beecham / Royal Philharmonic Orchestra. Recording date not given [1957 or 1958?]. Undated notes by Charles Burr.  
Columbia 5321 (Beecham Encores); side 2.  
Also on side 2: Rimsky-Korsakov. March from *Le Coq d'Or*. Berlioz. Overture to *The Trojans at Carthage*.  
Side 1: Massenet. *The Last Sleep of the Virgin*. Berlioz. March from *The Trojans at Carthage*. Sibelius. March from *Karelia Suite*.
- (Disc #29) Stig Westerberg / Stockholm Radio Orchestra. Recording date not given. Undated notes by Alf Thoor (translated from the Swedish).  
Westminster XWN 18529; side 2.  
Side 1: Sibelius. *King Kristian II Suite*.

#### OP. 109 THE TEMPEST. Excerpts

- (Disc #124) *Humoresque; Oak Tree; Caliban and Canon*. Sir Thomas Beecham / The London Philharmonic Orchestra. Recording date not given. No notes.  
Columbia 68409-D; sides 1-2.

- (Disc #65) *Berceuse*. Leopold Stokowski / The Philadelphia Orchestra. Recording date not given. No notes.  
Victor 14726; side 2.  
Side 1: Sibelius. *Valse triste*.
- (Disc #2) *Prelude*. Sir Adrian Boult / The Philharmonic Promenade Orchestra of London. Recording date not given; production copyright 1956. Undated notes by Abraham Veinus.  
Vanguard VRS 489-490 (album, 2 discs); side 4.  
Also on side 4: Sibelius. *Nightride and Sunrise; Finlandia*.  
Side 1: Sibelius. *En saga; The Swan of Tuonela*.  
Side 2: Sibelius. *Pohjola's Daughter; The Bard; Lemminkäinen's Homecoming*.  
Side 3: Sibelius. *Tapiola; Oceanides*.
- OP. 112 TAPIOLA**
- (Disc #125) Serge Koussevitzky / Boston Symphony Orchestra. Recording date not given; after the composer's 75th anniversary. Undated notes by Ernest Newman, laid in.  
Victor M-848 (album, 2 discs); sides 1-4.
- (Disc #126) Centennial Symphony Orchestra (conductor not listed). Recording date not given. No notes.  
Camden CAL-159 (RCA); side 2.  
Side 1: Tchaikovsky. *Francesca da Rimini*. Liszt. *Mephisto Waltz*.
- (Disc #127) Sir Thomas Beecham / Royal Philharmonic Orchestra. Recording date not given. Notes undated, anonymous.  
RCA Victor LM 9001; side 1.  
Side 2: Debussy. *Printemps*.
- (Disc #2) Sir Adrian Boult / The Philharmonic Promenade Orchestra of London. Recording date not given; production copyright 1956. Undated notes by Abraham Veinus.  
Vanguard VRS 489-490 (album, 2 discs); side 3.  
Also on side 3: Sibelius. *Oceanides*.  
Side 1: Sibelius. *En saga; The Swan of Tuonela*.  
Side 2: Sibelius. *Pohjola's Daughter; The Bard; Lemminkäinen's Homecoming*.  
Side 4: Sibelius. *Nightride and Sunrise; Finlandia; Prelude to The Tempest*.
- (Disc #128) Hans Rosbaud / Berlin Philharmonic Orchestra. Recording date not given. Notes by James Lyons, written 1957.  
Decca DL 9938; side 1.  
Also on side 1: Sibelius. *The Swan of Tuonela*.  
Side 2: Sibelius. *Karelia Suite; Bolero (Festivo)*.
- (Disc #4) Eugene Ormandy / The Philadelphia Orchestra. Recording date not given. Undated notes by Charles Burr.  
Columbia ML 5249; side 2.  
Also on side 2: Sibelius. *Oceanides*.  
Side 1: Sibelius. *En saga; Pohjola's Daughter*.
- (Disc #73) Tauno Hannikainen / The London Symphony Orchestra. Recording date not given [1958 or 1959?].  
Notes undated, anonymous.  
Everest LPBR 6045 mono; side 2. (Was also available stereo)  
Side 1: Sibelius. *Violin Concerto*.
- (Disc #94) Herbert von Karajan / Philharmonia Orchestra. Recording date not given. No notes.  
Angel 35082; side 2.  
Side 1: Sibelius. *Symphony No. 4*.
- (Disc #95) Ernest Ansermet / L'Orchestre de la Suisse Romande. Recording date not given; production copyright 1964. Notes undated, anonymous.  
London CM 9387 mono; side 2. (Was also available stereo)  
Side 1: Sibelius. *Symphony No. 4*.
- (Disc #96) Lorin Maazel / The Vienna Philharmonic Orchestra. Recording date not given; production copyright 1968. Undated notes by Robert Layton.  
London CS 6592; side 2.  
Side 1: Sibelius. *Symphony No. 4*.

## WORKS WITHOUT OPUS NUMBER

### ANDANTE FESTIVO

- (Disc #112) Nils-Eric Fougstedt / Finlandia Orchestra. Recording date not given. No notes but listing of the whole series.

Fennica levysarja (Series of Finnish composers, no. 6); side 1.

Also on side 1: Sibelius. *Suite mignonne*. Saikkola. *Musica per archi*.

Side 2: Ringbom. *Little Suite for Orchestra*. Englund. Kiinan muuri. Lerche. *Hämärä*. Tolonen. *Arabesques - Finaletto*.

### VELISURMAAJA (Fratricide)

- (Disc #129) Finnish Folk Song, arranged for kantele by Hannikainen. Väinö Hannikainen, kantele. Recording date not given. No notes but listing of the whole series.

Fennica ST 13 (album, 10 discs, Finnish composers); side 1.

Side 2: Hannikainen. *Muunnelmia suomalaisesta kansanlaulusta*.

## COLLECTIONS

- (Disc #130) *Symphonies 1-7*. Akeo Watanabe / The Japan Philharmonic. Recording date not given [after 1964]. Undated notes by James Lyons. "Note that even the last of the Sibelius Symphonies has been with us now for well over forty years."  
Epic SC 6057 (album, 5 discs).

- (Disc #131) *Songs*. Aulikki Rautawaara, soprano; Berlin Philharmonic Orchestra (conductor not listed), also F. Leitner, piano. Recording date not given. No notes.

Includes: *Sigh*, *Sedges Sigh*; *Black Roses*; *On a Balcony by the Sea*; *In the Fields a Maiden Sings*; *The Diamond on the March Snow*.

Capitol L-8041; side 1.

Side 2: Sibelius. *Three Finnish Songs*.

- (Disc #132) *Songs*. Kirsten Flagstad; Øivin Fjelstad / The London Symphony Orchestra. Recording date not given. Undated notes by Kathleen Dale. Laid in: text of all songs, in Swedish and English. Includes: *In the Evening*; *Was It a Dream*; *On a Balcony By the Sea*; *The First Kiss*; *The Diamond on the March Snow*; *The Maiden Returned From Her Tryst*; *Arioso*; *Spring Flies Fast*; *Since Then I Have Asked No Further*; *But There's Still No Bird For Me*; *Autumn Evening*; *Black Roses*; *Sigh*, *Rushes*, *Sigh*; *Come Away*, *Death*.  
London 5436.

- (Disc #133) *Song recital*. Kim Borg, bass; Erik Werba, piano. Recording date not given. Notes undated, anonymous.

Includes: *Come Away, Death*; *When That I Was a Little Tiny Boy*; *Les trois soeurs aveugles*; *Im Feld in Mädchen singt*; *Lastu lainehilla*; *Illalle*; *Souda, souda, sinisorsa*; *Finlandia-Hymni*; *Drömmen*; *Varen flyktar hastigt*; *Till Frigga*; *Flagellek*; *Romeo*; *Demanten på marssnön*; *Säf, säf, susa*; *Svarta rosor*.  
Decca DL 9983.

- (Disc #134) *A Recital of the Helsinki University Chorus*, Ylioppilaskunnan Laulajat, Martti Turunen, conductor. Recording date not given. No notes. Includes an original Sibelius choral work, *Song of My Heart*; *Finlandia*, arranged for chorus SATB by Turunen; also six pieces by other Finnish composers.

Remington R-199-167; side 1.

Side 2: A selection of classical choral works.

## RECORDINGS ADDED TO HAROLD E. JOHNSON'S COLLECTION

Note: Other recordings, especially newer ones, have been added to the library's general music collections.

### A. COLLECTION HAS TAPES ONLY:

- (Tape 141) *Jungfrun i Tornet* (The Maiden in the Tower. Opera in one act.) No date; recorded after Sibelius's death. Recorded with:  
*Karelia Suite* (Op. 11). Neeme Jarvi / Gothenburg Symphony Orchestra.  
 The Gothenburg Symphony Orchestra was founded in 1905. The recording was made in Gothenburg Symphony Hall where Sibelius conducted performances of his compositions; the Hall is renowned for its fine acoustics.  
 BIS LP-250 stereo.
- (Tape 141) *Complete works for violin and piano*. Ruggio Ricci, violin. Recorded 1979 in St. Andrew's Presbyterian Church, Toronto, Canada.  
 Discopedia MBS 2009 stereo. On this tape:  
 Op. 2. Two pieces                      Op. 80. *Sonatina in E*  
 Op. 78. Four pieces                    Op. 81. Five pieces  
 Op. 79. Six pieces                      Op. 102. *Novellette*  
     Op. 106. *Danses champêtres* (No. 1-2)
- (Tape 142)
- (Tape 143)                      Op. 106. *Danses champêtres* (No. 3-5)  
     Op. 115. Five pieces
- (Tape 143) *Jean Sibelius - Melodies, Songs, Lieder*. Jorma Hynninen, baritone, Ralf Gothoni, piano, Seppo Siirala, guitar. Recorded 1975; released 1984.  
 Harmonia Mundi, France, HMC 5142 stereo.  
 Side 1: Op. 73, no. 4-5                      Side 2: (No opus no.) *Souda, souda, sinisora*.  
                     Op. 17, no. 4                              Op. 17, no. 7  
                     Op. 36, no. 4                              Op. 27, no. 4  
                     Op. 13, no. 4                              Op. 50, no. 3  
                     Op. 38, no. 2                              Op. 17, no. 6  
                     Op. 60, no. 1-2                            Op. 46, no. 4;  
     Op. 17, no. 1  
     p. 7, from *Kullervo: Kullervos klagan*
- (Tape 144) *Twentieth Century Finnish Piano Music*. Liisa Karhilo, piano. Recording date or place not given.  
 MHS Stereo 3596; side 2: Jean Sibelius.  
 Op. 76: *Thirteen pieces for piano*  
 Op. 114: *Five esquisses for piano*
- (Tape 144) *Sibelius - Songs, Melodies, Lieder*. Tom Krause, baritone / Irwin Gage, piano; Elisabeth Sönderström, soprano / Vladimir Ashkenazy, piano; Carlos Bonell, guitar. Recorded in Kingsway Hall, London, from December 1978 to November 1981; released 1984.  
 Argo Records (Decca), 411 739-1 ZH5 (album, 5 discs)  
 Side 1: Op. 36, no. 1-2, 4-6                      Side 2: Op. 38, no. 2, 4-5  
                     Op. 36, no. 3                              (Tape 145) Op. 38, no. 3, 1  
                     Op. 37, no. 1-5                              Op. 35, no. 1-2
- (Tape 145)                      Side 3: Op. 17, no. 1-7  
     Op. 1, no. 1-5                              Side 4: Op. 13, no. 1-6  
                     Side 5: Op. 13, no. 7  
     Op. 50, no. 1-6  
     (No op. no.) *Erlöschen; Segelfahrt*  
     (From op. 46) *Trois sœurs aveugles*; (No op. no) *Hymn to Thais*  
                     Side 6: Op. 57, no. 1-8  
                     Side 7: Op. 72, no. 3-6  
     Op. 86, no. 1  
     Op. 86, no. 2-6                              (*Sibelius - Songs, Melodies, Lieder, continued on next page*)
- (Tape 147)

(Tape 147)	Side 8: Op. 61, no. 1-8	Side 9: Op. 88, no. 1-6
	Op. 3: <i>Arioso</i>	Op. 90, no. 1-6
(Tape 148)	Side 10: Op. 27, no. 4	
	(No op. no.) Serenade	
	(No op. no.) <i>Souda, souda, sinisora</i>	
	(No op. no.) <i>Narciss</i> ; Op. 60, no. 1-2	
	(No op. no.) <i>Sma flickorna.</i>	

Grammofon AB BIS-LP-270, digital recording 1985.

Side 2: Höstkväll; Soluppgång; Sen har jag frogat mera; Arioso; Varen flyktar hastigt; Luonnotar.

OP. 9      EN SAGA

(Tape 150) Sir Thomas Beecham / The London Philharmonic Orchestra. Recording date not given; undated notes by Cecil Gray laid in. The Sibelius Society, VI.  
RCA Victor M658 (album, 7 discs); sides 1-4.  
Sides 5-6: Sibelius. *In Memoriam*.  
Sides 7-8: Sibelius. *The Bard*.  
Sides 9-12: Sibelius. Excerpts from *Pelleas & Melisande*.  
Sides 13-14: Sibelius. *Valse triste*; Prelude to *The Tempest*.

(Tape 151) *The Swan of Tuonela; The Return of Lemminkäinen*. Eugene Ormandy / The Philadelphia Orchestra. "Sibelius 75th anniversary album" [1940?]. Notes undated, anonymous. RCA Victor DM750 (album, 3 discs); sides 2-6.  
Side 1: Sibelius. *Finlandia*.

(Tape 153) Sir Thomas Beecham / Royal Philharmonic Orchestra. Recording date not given. Laid in:  
Undated, anonymous notes.  
RCA Victor DM 1334 Red Seal (album, 5 small discs).

(Tape 152) Serge Koussevitzky / Boston Symphony Orchestra. Recording date not given. Undated, anonymous notes laid in.  
RCA Victor DM 474 (album, 5 discs); sides 9-10.  
Sides 1-8: Sibelius. *Symphony No. 5*.

(Tape 154) Leopold Stokowski / The Philadelphia Orchestra. Recording date not given; no notes.  
RCA Victor recordings to date, listed inside back cover: Sibelius symphonies no. 1, 2, 4, 6.  
Victor DM-160 (album, 4 discs).

**COMPOSERS OTHER THAN SIBELIUS**  
Brief listing of Recordings Represented in the Collection

**HUGO ALFVÉN**

- (Disc #25) *Swedish Rhapsody*. Eugene Ormandy / The Philadelphia Orchestra. No date.  
Columbia ML 5596.

**HECTOR BERLIOZ**

- (Disc #9) *March and Overture, from The Trojans at Carthage*. Sir Thomas Beecham / The Royal Philharmonic Orchestra. No date. Columbia ML 5321.

**ERIK BERGMAN**

- (Disc #129) *Sorg och glädje (Joy and Sorrow)*. Sylvelin Långholm-Bergman, soprano, and Erik Bergman, piano. No date. Fennica ST 16.  
(Disc #129) *Sonatine for piano*. Rolf Bergroth, piano. No date. Fennica ST 16.

**JOHANNES BRAHMS**

- (Disc #10) *Liebeslieder-Walzer*. Arranged by Friedrich Hermann. No date. Victor M 455.  
(Disc #68) *Sonata in A major, for violin and piano*. Arnold Eidus, violin; Leopold Mittman, piano. No date.  
Stradivari Records STR 611.

**MAX BRUCH**

- (Disc #77) *Violin Concerto*. Zino Francescatti, violin; Thomas Schippers / The New York Philharmonic. No date. Columbia ML 6131.

**BENGT CARLSON**

- (Disc #140) *Goternas sång (Song of the Goths)*. Erik Bergman / Akademiska Sångföreningen. No date.  
Fennica ST 8.  
(Disc #140) *Bön om ro (Prayer for peace)*. Erik Bergman / Akademiska Sångföreningen. No date.  
Fennica ST 8.

**ERNEST AMÉDÉS CHAUSSON**

- (Disc #70) *Concerto in D*. Jascha Heifetz, violin; Jesús María Sanromá, piano; The Musical Art Quartet. No date. RCA Victor LCT 1113.

**AARON COPLAND**

- (Disc #80) *Lincoln Portrait*. Serge Koussevitzky / Boston Symphony Orchestra. Speaker: Melvyn Douglas. No date. RCA Victor LCT 1152.

**CLAUDE DEBUSSY**

- (Disc #127) *Printemps*. Sir Thomas Beecham / Royal Philharmonic Orchestra. No date.  
RCA Victor LM 9001.

**EDWARD ELGAR**

- (Disc #88) *String Quartet in E minor*. The Claremont Quartet. No date; after 1965. Nonesuch H-71140.

**EINAR ENGLUND**

- (Disc #112) *Kiinan muuri* (Incidental music to the play "The Great Wall of China" by Max Frisch). Nils-Eric Fougstedt / Finlandia Orchestra. No date. Fennica levysarja, no. 6.

**GABRIEL FAURÉ**

- (Disc #80) Incidental music to *Pelléas et Mélisande*. Serge Koussevitzky / Boston Symphony Orchestra. No date. RCA Victor LCT 1152.

## FINNISH CHORAL MUSIC

- (Disc #31) *Choral music by Finnish composers.* Rafael Sora and Veikko Tyrvainen, soloists; Martti Turunen / Helsinki University Chorus. 1953. Varèse VC 81041.

## FINNISH SONGS

- (Disc #131) *Three Finnish songs.* Aulikki Rautawaara, soprano; F. Leitner, piano; Berlin Philharmonic Orchestra (conductor's name not listed). No date. Capitol L-8041.

## NILS-ERIC FOUGSTEDT

- (Disc #5) *Intrada & Finnish Folk Song* (arr.). Nils-Eric Fougstedt / Finlandia Orchestra. No date. Fennica levysarja, no. 2.

## ALEXANDER GLAZOUNOV

- (Disc #30) *Violin Concerto in A minor.* André Gabriel, violin; Thor Johnson / Cincinnati Symphony Orchestra. No date. Remington R-199-191.

## EDVARD GRIEG

- (Disc #11) *Norwegian Dances.* Franz Litschauer / The Vienna State Opera Orchestra. No date; after 1953. Vanguard VRS 1030.  
(Disc #25) *Peer Gynt Suite No. 1.* Eugene Ormandy / The Philadelphia Orchestra. No date. Columbia ML 5596.  
(Disc #87) *Quartet in G minor.* Budapest String Quartet. No date. Columbia ML 5202.  
(Disc #27) *Wedding Day at Trolldhaugen; Cow-Keeper's Tune & Country Dance*, from op. 63; *Heart Wounds & The Last Spring*, op. 34. Charles Mackerras / London Proms Symphony Orchestra. 1964. RCA Victrola VIC-1069.

## VÄINÖ HAAPALAINEN

- (Disc #140) *Gavotte.* Erik Cronvall / Finlandia Orchestra. No date. Fennica ST 2.  
(Disc #129) *Muunelmia suomalaisesta kansanlaulusta (Variations on a Finnish Folk Song).* Väinö Hannikainen, kantele. No date. Fennica ST 13.  
(Disc #31) *Pan.* Martti Turunen / Helsinki University Chorus. 1978. Varèse VC81041.  
(Disc #129) *Passacaglia I and II.* Nilo Heimola, organ. No date. Fennica ST 12.

## ILMARI HANNIKAINEN

- (Disc #129) *Gavotte.* Ilmari Hannikainen, piano. No date. Fennica ST 11.  
(Disc #129) *Ilta (Evening).* Ilmari Hannikainen, piano. No date. Fennica ST 11.  
(Disc #129) *Rannalla istuja (On the Shore).* Aune Antti, soprano; Ilmari Hannikainen, piano. No date. Fennica ST 11.

## LAURI IKONEN

- (Disc #140) *Joutsenlaulu (Swan Song).* Jorma Huttunen, tenor; Cyril Szalkiewicz, piano. No date. Fennica ST 6.  
(Disc #140) *Juhannus (Midsummer).* Jorma Huttunen, tenor; Cyril Szalkiewicz, piano. No date. Fennica ST 6.  
(Disc #140) *Pirtissäni pimenee (Darkness Falls).* Jorma Huttunen, tenor; Cyril Szalkiewicz, piano. No date. Fennica ST 6.  
(Disc #140) *Veneretki (Boating).* Jorma Huttunen, tenor; Cyril Szalkiewicz, piano. No date. Fennica ST 6.

## ROBERT KAJANUS

- (Disc #140) *Porilaisten marssi (Björneborger's March, arranged).* Nils-Eric Fougstedt / Finlandia Orchestra. No date. Fennica ST 1.

## AHTI KARJALAINEN

- (Disc #137) *Kesäisiä kuvia (Summer Scenes).* Asser Sipilä, oboe; Marja Oja, piano. No date. Fennica ST 21.



## HEINO KASKI

- (Disc #129) *Muutolinnut (Birds of Passage)*. Maiju Kuusaja, contralto; Taneli Kuusisto, piano. No date. Fennica ST 18.
- (Disc #140) *Prelude*. Erik Cronvall / Finlandia Orchestra. No date. Fennica ST 2.
- (Disc #129) *Taa saarien päivä painuu (The Sun Sinks Behind the Islands)*. Maiju Kuusaja, contralto; Taneli Kuusisto, piano. No date. Fennica ST 18.

## YRJÖ KILPINEN

- (Disc #140) *Aina laulan (Always I Sing)*. Aune Antti, soprano; Margaret Kilpinen, piano. No date. Fennica ST 9.
- (Disc #140) *Maassa marjani makavi (My love sleeps under earth)*. Aune Antti, soprano; Margaret Kilpinen, piano. No date. Fennica ST 9.
- (Disc #140) *Onpa tietty tietyssäni (I know my love)*. Aune Antti, soprano; Margaret Kilpinen, piano. No date. Fennica ST 9.
- (Disc #140) *Suite of songs by Katri Vala: Kotinpaluu (Coming Home), Vapaus (Freedom), Hämähäkki (The Spider), Valvoja (The Guardian)*. Tii Niemelä, soprano; Pentti Koskimies, piano. No date. Fennica ST 10.
- (Disc #31) *To Song (Laululle)*. Martti Turunen / Helsinki University Chorus. 1978. Varèse VC81041.

## UUNO KLAMI

- (Disc #136) *Kalevala Suite*. Nils-Eric Fougstedt / Finlandia Orchestra. No date. Fennica levysarja, no. 5.

## HEIKKI KLEMETTI

- (Disc #140) *Ave maris stella*, from the collection *Piae Cantiones*; arranged. Martti Turunen / Suomen Laulu. No date. Fennica ST 5.
- (Disc #140) *Oi, kallis Suomenmaa (Dear Land of Suomi)*; arranged. Nils-Eric Fougstedt / Finlandia Orchestra. No date. Fennica ST 1.
- (Disc #140) *Personent hodie*, from the collection *Piae Cantiones*; arranged. Martti Turunen / Suomen Laulu. No date. Fennica ST 5.

## FELIX KROHN

- (Disc #129) *Kissanpoika (The Kitten)*. Sulo Saarits, baritone; Cyril Szalkiewicz, piano. No date. Fennica ST 20.
- (Disc #129) *Nocturne*. Erik Cronvall, violin; Eevi Cronvall, piano. No date. Fennica ST 20.
- (Disc #140) *Nocturne*. Sulo Saarits, baritone; Cyril Szalkiewicz, piano. No date. Fennica ST 8.

## ILMARI KROHN

- (Disc #129) *Kesäillalla (Summer Evening)*. Nils-Eric Fougstedt / Finnish Radio Chorus. No date. Fennica ST 19.
- (Disc #129) *Lumikorpien yö (Winter Night in the Woods)*. Nils-Eric Fougstedt / Finnish Radio Chorus. No date. Fennica ST 19.

## TOIVO KUULA

- (Disc #140) *Auringon noustessa (At Sunrise)*. Martti Turunen / Suomen Laulu. No date. Fennica ST 5.
- (Disc #140) *Epilogue*. Lea Piltti, soprano; Timo Mikkilä, piano. No date. Fennica ST 4.
- (Disc #140) *Paimenet (The Shepherds)*. Lea Piltti, soprano; Timo Mikkilä, piano. No date. Fennica ST 4.
- (Disc #140) *Purjein kuutamolla (Sailing by Moonlight)*. Lea Piltti, soprano; Timo Mikkilä, piano. No date. Fennica ST 4.
- (Disc #140) *Siell' on kauan jo kukkuneet omenapuut (The Apple-Trees)*. Kalervo Tuukkanen / Helsingin Laulu. No date. Fennica ST 3.

## TANELI KUUSISTO

- (Disc #129) *Sonatine no. 2 for piano*. Tapani Valsta, piano. No date. Fennica ST 15.

## HELVI LEIVISKÄ

- (Disc #129) *Nouse, ole kirkas (Arise, Be Thou a Light)*. Maiju Kuusoja, contralto; Taneli Kuusisto, piano. No date. Fennica ST 19.

## NILS LERCHE

- (Disc #12) *Hämärä (Twilight)*. Nils-Eric Fougstedt / Finlandia Orchestra. No date. Fennica levysarja, no. 6.

## ERNST LINKO

- (Disc #140) *Sonatine in B major*. Ernst Linko, piano. No date. Fennica ST 7.

## EINO LINNALA

- (Disc #97) *Suomalainen rapsodia (Finnish Rhapsody)*. Erik Cronvall / Finlandia Orchestra. No date. Fennica levysarja, no. 1.

## FRANZ LISZT

- (Disc #126) *Mephisto Waltz*. Centennial Symphony Orchestra (conductor not listed). No date. Camden CAL-159 (RCA).

## ARMAS MAASALO

- (Disc #138) *Ah, saapuu yöhön valkeus (Ah, were light to come)*. Janne Raitio, organ; Nils-Eric Fougstedt / Radio Female Chorus. No date. Fennica ST 22.
- (Disc #138) *Joulunkellot (Yuletide bells)*. Radio Female Chorus; Nils-Eric Fougstedt / Finlandia Orchestra. No date. Fennica ST 22.
- (Disc #138) *Pastorale for organ*. Armas Maasalo, organ. No date. Fennica ST 22.

## LEEVI MADETOJA

- (Disc #100) *Symphony no. 2*. Martti Similä / Finlandia Orchestra. No date. Fennica levysarja, no. 3.

## EINARI MARVIA

- (Disc #129) *Myrsky (The Storm)*. Tii Niemelä, soprano; Pentti Koskimies, piano. No date. Fennica ST 20.
- (Disc #129) *Taj mahal*. Tii Niemelä, soprano; Pentti Koskimies, piano. No date. Fennica ST 20.

## JULES MASSENET

- (Disc #9) *The Last Sleep of the Virgin*. Sir Thomas Beecham / The Royal Philharmonic Orchestra. No date. Columbia ML 5321.

## ERKKI MELARTIN

- (Disc #5) *Prinsessa Rusuunen* (Incidental music to the play "The Sleeping Beauty" by Z. Topelius). Jussi Jalas / Finlandia Orchestra. No date. Fennica levysarja, no. 2.

## AARRE MERIKANTO

- (Disc #135) *Lemminkäinen*. Martti Similä / Finlandia Orchestra. No date. Fennica levysarja, no. 4.

## OSKAR MERIKANTO

- (Disc #129) *Haudoilta (The Graves; suite of songs)*. Sulo Saarits, baritone; Taneli Kuusisto, piano. No date. Fennica ST 17.
- (Disc #129) *Oi muistatko vielä sen virren (Do You Still Remember the Psalm)*. Sulo Saarits, baritone; Taneli Kuusisto, piano. No date. Fennica ST 18.

## WOLFGANG AMADEUS MOZART

- (Disc #119) *Symphony No. 38 (Prague)*. Vladimir Golschmann / St. Louis Symphony Orchestra. No date. RCA Victor LBC-1067.
- (Disc #23) *Thamos, König in Ägypten*. Felix Günther / Austrian Symphony Orchestra. Copyright 1951. Remington RLP-149-25.

#### MODEST MUSSORGSKY

- (Disc #20) *Entr'acte* (Act 4), from *Khowantchina*. Leopold Stokowski / Philadelphia Symphony Orchestra. No date. Victrola 6366.

#### CARL NIELSEN

- (Disc #12) *Little Suite for String Orchestra*. Arthur Winograd and his string Orchestra. No date. MGM E3335.

#### FREDERIK PACIUS

- (Disc #140) *Maamme* (Finnish National Anthem). Nils-Eric Fougstedt / Finlandia Orchestra. No date. Fennica ST 1.  
(Disc #140) *Suomen laulu* (*Suomi's Song*). Nils-Eric Fougstedt / Finlandia Orchestra. No date. Fennica ST 1.

#### SELIM PALMGREN

- (Disc #31) *Tuutulaulu* (*Cradle Song*). Martti Turunen / Helsinki University Chorus. 1978. Varèse VC81041.  
(Disc #135) *Virta* (*Piano Concerto no. 2, The River*). Ernst Linko, piano; Eero Kosonen / Finlandia Orchestra. No date. Fennica levysarja, no. 4.

#### VÄINÖ PESOLA

- (Disc #139) *Inka-muori* (*Old Inka*). Taru Linnala / Helsingin Työväen Naiskuoro. No date. Fennica ST 23.  
(Disc #139) *Onnelinnen aamu* (*Happy Morning*). Taru Linnala / Helsingin Työväen Naiskuoro. No date. Fennica ST 23.  
(Disc #139) *Saaristolaispolka* (*Islanders' Jig*). Martti Turunen / Ylioppilaskunnan Laulajat (Y.L.). No date. Fennica ST 23.

#### OLAVI PESONEN

- (Disc #135) *Fuga fantastica*. Urpo Pesonen / Finlandia Orchestra. No date. Fennica levysarja, no. 4.

#### TAUNO PYLKKÄNEN

- (Disc #) *Preludio sinfonico*, and *Mare ja hänen poikansa* (Air from the opera "Marie and her Son"). Liisa Linko, soprano; Jussi Jalas / Finlandia Orchestra. No date. Fennica levysarja, no. 2.

#### VÄINÖ RAITIO

- (Disc #5) *Joutsenet* (*The Swans*). Jussi Jalas / Finlandia Orchestra. No date. Fennica levysarja, no. 2.

#### SULHO RANTA

- (Disc #97) *Kainuun kuvia* (*Northern Images*). Martti Similä / Finlandia Orchestra. No date. Fennica levysarja, no. 1.

#### OTTORINO RESPIGHI

- (Disc #123) *Feste Romane* (*Poema Sinfonico*). Eugene Ormandy / The Philadelphia Orchestra. No date. Columbia ML 5675.

#### NICHOLAS ANDREIEVICH RIMSKY-KORSAKOV

- (Disc #9) *March*, from *Le Coq d'Or*. Sir Thomas Beecham / Royal Philharmonic Orchestra. No date. Columbia 5321.

#### NILS-ERIC RINGBOM

- (Disc #112) *Little Suite for Orchestra*. Jussi Jalas / Finlandia Orchestra. No date. Fennica levysarja, no. 6.

#### EDMUND RUBBRA

- (Disc #120) *Symphony No. 5*. Sir John Barbirolli / The Hallé Orchestra. No date. RCA Victor LHMV-1011.

#### TOIVO SAARENPÄÄ

- (Disc #140) *Elämä (Life)*. Kalervo Tuukkanen / Helsingin Laulu. No date. Fennica ST 3.  
(Disc #140) *Laula, laula veitosen (Sing, My Brothers)*. Kalervo Tuukkanen / Helsingin Laulu. No date.  
Fennica ST 3.

#### LAURI SAIKKOLA

- (Disc #112) *Musica per archi*. Nils-Eric Fougstedt / Finlandia Orchestra. No date. Fennica levysarja, no. 6.

#### PABLO DE SARASATE

- (Disc #111) *Zigeunerweisen; Carmen Fantasy*. Aaron Rosand, violin; Tibor Szöke / Symphony Orchestra of the Southwest German Radio, Baden-Baden. Copyright 1959. Vox PL 11.600.

#### FRANZ SCHUBERT

- (Disc #66) *Marche militaire*; arranged by Guiraud. Sir Hamilton Harty / London Philharmonic Orchestra. No date. Columbia 7322-M'.

#### DIMITRI SHOSTAKOVITCH

- (Disc #103) *Symphony No. 1 in F major*. Artur Rodzinski / The Cleveland Orchestra. No date.  
Columbia ML 4881.

#### AHTI SONNINEN

- (Disc #136) *Seitsemän veljestä* (Incidental music to the play "The Seven Brothers" by Aleksis Kivi).  
Nils-Eric Fougstedt / Finlandia Orchestra. No date. Fennica levysarja, no. 5.  
(Disc #31) *Soliseva vesi (Rippling Water)*. Martti Turunen / Helsinki University Chorus. 1978.  
Varèse VC81041.

#### IGOR STRAVINSKY

- (Disc #80) *Capriccio*. Serge Koussevitzky / Boston Symphony Orchestra. No date. RCA Victor LCT 1152.

#### PETER ILICH TCHAIKOVSKY

- (Disc #126) *Francesca da Rimini*. Centennial Symphony Orchestra (conductor not listed). No date.  
Camden CAL-159 (RCA).  
(Disc #111) *Sérénade mélancolique*. Aaron Rosand, violin; Tibor Szöke / Symphony Orchestra of the  
Southwest German Radio, Baden-Baden. Copyright 1959. Vox PL 11.600.  
(Disc #79) *Sérénade mélancolique*, and *Scherzo* from *Souvenir d'un lieu cher*. Ruggiero Ricci, violin; Oivin  
Fjelstad / The London Symphony Orchestra. No date. London STS 15054.

#### JOUKO TOLONEN

- (Disc #112) *Arabesques - Finaletto*. Nils-Eric Fougstedt / Finlandia Orchestra. No date. Fennica  
levysarja, no. 6.

#### MARTTI TURUNEN

- (Disc #129) *Kijekyyhkynen (Carrier-Pidgeon, suite of songs)*. Antti Koskinen, tenor; Marja Oja, piano.  
No date. Fennica ST 14.

#### KALERVO TUUKKANEN

- (Disc #136) *Karhunpyynti (The Bear Hunt, words by Aleksis Kivi)*. Kalervo Tuukkanen / Finlandia  
Orchestra and Male Chorus. No date. Fennica levysarja, no. 5.

#### RICHARD WAGNER

- (Disc #121) *Siegfried Idyll*. Artur Rodzinski / Philharmonic-Symphony Orchestra of New York. No date.  
Columbia 4086.

Prof. Harold E. Johnson:

# Jean Sibeliuksen "Andante lirico"



Kuusi Sibeliuksen alkuperäisestä käsikirjoituksesta teoksen Impromptu jousille, ensimmäisen sivun pñoso. Kuvan esittämä käsikirjoitus varustettiin heti sen julkien kun kirjoittaja, prof. Johnson oli suoment teetettyä siitä valokopion, joka on tällä hetkellä ainoa jälki myyttisestö katastrofista.

Ei kukaan kiusallisia selkijö pyytää laamaan tyytä kuvaa Sibeliuksen koto tuntuun on se, että monista hänen sävellyksistään tiedetään niin vähän. Hyvä esimerkki on nk. Andante lirico jousikokkesterille; jonka tri Ekman mainitsee luettelossaan molemmissa kuuloi kirjansa painoksissa julkaisemattomana teoksena ja vuonna 1924 sävellettyä.

Vänausmerkit yritykseen saada jotakin selvyyttä teoksen luonteesta olivat turhia. Kaikki suomalaiset kustantajat, musiikkikauppiat ja musiikin tutkijat, joita kyselin, ravistivat päästään sanoen, etteivät he nñeet koskaan nähneet sitä. Sibeliuksen sukulaiset ja läheiset ystäväkään eivät kysyneet auttamaan minua. Näytti todella oudolta, että sävellys, joka on kirjoitettu niin myöhään kuin 1924, olisi kadonneiden joukossa. Kysyin itseäni, kuinka tämä koko yhtä Andante liricoa oikeastaan oli alkanut? Kuka ensiksi kirjoitti siitä? Vastaus näyttää olevan, että englantilainen Sibeliuksen-tuntija Cecil Gray oli ensimmäinen. Hänen vuonna 1931 julkaisemassaan tutkimuksessa säveltäjän musiikista löydämme hänen listastaan niistä teoksista, joilla ei ole opus-numeroa, mm. seuraavan kohdan:

Andante festivo, jousille 1924  
Andante lirico, jousille  
Sonaatti, F-duuri, viululle 1889 jne.

Sattuun olemaan niin, että Andante festivo sävellettiin vuonna 1922, mutta se on pikku selkää eikä koske meitä nyt. Tärkeätä on kuitenkin se, että Gray ei anna sävellyksen vuotta Andante liricoille, koska hän ei sitä tiennyt. Todenkokoisesti tapahtui niin, että Ekman kaisti väärin Gray luettelointimetodin ja oletti, että vuosi 1924 koski myös Andante liricoa nñinkin. Andante festivoakin. En ollut ajattanut mielestäni mahdollisuutta, että tämä Andante lirico, jota kukaan ei ole nähnyt eikä ku-

kaan tunne myöstei olisi ollut peräisin täysin normaalista ja ihmimäisestä Cecil Grayn väärinkäsityksestä.

Vuonna 1930 Gray, joka tuolloin työskenteli suuren tulkijana parissa, kavi lyhyellä vierailulla Suomessa täydentääkseen materiaaliaan ja käydäkseen pñä maassa Sibeliusta Ainoassa. Yksi Grayn tärkeimpiä tehtäviä oli koota "täydellisen" luettelon sävellyksistä, jilla jousillein oli sellaista ollut olemassa. Säveltäjän avustuksella hän kavi läpi sävellyksiä opus opuksella. Sibeliuksen oli tehtävä joutakin järjestysmuutoksia viime hetkessä, jotta lista olisi täydellinen. Tuoksena ollut luettelo on tullut standardiksi, jonka kaikki myöhemmät tutkijat ovat säilyttäneet tulkintansa vain muutamien pienin muutoksin.

Säntäsen valmiiksi lopullisella näytävään luettelon opusnumeroidusta teoksesta Gray jatkoi loppujen teosten kanssa. Tullee muistaa, että Gray puhunut ruotsia eikä suomea, ja että Sibeliusta vaikkakin pyytty hallitsemaan englantia kylläkin seurustelevan tarpeeksi, ei suunnakan ollut täysin kotoaan tässä kielissä. Yritäksimme rekonstruoida se keskustelu, joka herrojen välillä käytiin Andante liricon osalta. Sibelius oli juuri sanonut, että hän kirjoitti Andante festivo jousille vuonna 1924 ja että se oli julkaisematon (tuolloin):

Gray: Mitä muuta kirjoitetti? Sibelius: Kirjoitin toisenkin andantein.

Gray: Jousille?  
Sibelius: Aivan, jousille.

Gray: Onko sillä nimeä (englantiksi nimik: a title)?  
Sibelius: A title? En ymmärrä.

Gray: Onko sillä nimeä kuten Andante festivo? Minkälainen andante se on?

Sibelius: Ei se on erilainen andante... se on, kuinka sanoisin, enemmän "lirico". Niin, se on lirico andante (lyyriallinen andante).

Gray: Kirjoititkaas! Andante lirico. Onko se julkaisu?

Sibelius: Ei, ei ole.

Gray: Ja koska kirjoitetti se? Sibelius: (naureen) "Oh, pitkan, pitkan aikaa sitten. En muista."

Jos lähдемme olettamuksesta, että keskustelu todella oli takaisin, voimme päätellä, että Sibelius tarkoitti sanalla lirico vain yleista musikaalisen sisällön kuvausta, sehan on juuri sellainen sana, jota musikkimiehen voidaan olettaa käyttävän. Siten sanalla lirico ei ehkä ollut mitään tekemistä teoksen alkuperäisen nimen kanssa, joka saattoi olla ollut vain Andante.

Yritäessään saada selville, mikä sävellys Sibeliuksella oli mielessään, päätettiin, että sen täytyisi täyttää kaksi tärkeää vaatimusta: 1. sen täytyisi olla sangen varhainen alkuperäinen nimen kanssa, joka saattoi olla ollut vain Andante. Yritäessään saada selville, mikä sävellys Sibeliuksella oli mielessään, päätettiin, että sen täytyisi täyttää kaksi tärkeää vaatimusta: 1. sen täytyisi olla sangen varhainen alkuperäinen nimen kanssa, joka saattoi olla ollut vain Andante.

Olen löytänyt vain yhden sävellyksen, joka täyttää ylläolevat vaatimukset. Se on Sibeliuksen Impromptu jousikokkesterille, jonka käsikirjoitettu (ei sävelletty) kappio kuuluu Yleisradion nuottostolle.

Alkuperäinen käsikirjoitus oli ensiksi merkitty andantinoksi, jonka Sibelius myöhemmin viivasi yllä vaihtaan sen andanteiksi. Se on jousikokkesterisovitus kahdesta impromptusta pianolle (op. 5), jonka s. el. Lindgren julkaisi vuonna 1933. Sen ensiesitys näytettiin elokuussa, jonka Sibelius johti Turussa helmikuun 17. päivänä 1894. Aho tiedettiin arvostelijat pitivät hyvin miellyttävänä sävellyksenä ja huomautti, että se on kuuluttu aikaisemmin alkuperäisessä versiossaan pianolle konsertissa, jota Karl Ekman vanhempi pñi Turussa.

Sibelius joka oli tuohon aikaan kiinnittänyt paljon huomion musiikin parissa, ilmeisesti ei kiinnittänyt paljoakaan huomiota tähän pie-

## Metropolitamin johtaja uusia kykyjä etsimässä

★ Tukholma. 11. 5. (AP) New Yorkin Metropolita. operan johtaja Rudolf Bing saapui perjantaina Pariisiin kaula Tukholmaan. Hän vetti illan Tukholman kunnikaalisen operan johtajan Set Svanholminkanssa Drottningholminteatterin esitystä seurustassa. Teatterin esittämää "Orfeus ja Eyridike". Mr. Bing viipyy Ruotsissa tustaihin saakka, jolloin hän lentää takaisin New Yorkiin.

Mr. Bing vahvisti toskisi tiedot, joiden mukaan tarkoituksena on, että eraat ruotsalaiset oopperaallajat ja -laulajat jätetään hänelle tämän vierailun aikana. Kuten tunnetua, on Jussi Björling lopettanut esiintymisensä Metropolitaissa sen vuoksi, että hän ei tyytyväinen saamiinsa palkkioihin.

Mahdollisena pidetään, että Mr. Bing tapaa tailla myös suomalaisen basalaalajan Kim Borgin, joka parhaillaan on lopettelemassa menestyksellistä kiertuettaan Italiassa. Borgin aikomuksena on ennen muutaan Saaburgin kuuluvan kesän juhlanäytäntöihin vieä vierailia Tukholmassa ja Pariisissa.

neen Impromptuun ja menetti hetu kiinnostuksensa siihen. Ainakaan hän ei sisällyttänyt sitä mihinkään myöhempiin ohjelmaansa. Mutta sävellys säilyi ja Radio-Orkesteri on sitä usein esittänyt. On erikoista, ettei sitä ole tähän mennessä mainittu missään Sibeliuksen sävellysluettelossa.

Tämä on luonnollisesti henkilökohtainen teoria, jonka hykäisin mielelläni, jos vain todistaisit, että se on västää tuntuu, että Sibeliuksen täytyi ajatella pñtää Impromptuun jousille, kun hän puhui Graylle "erästä lirico andantea". Impromptu näyttää täyttävän kaikki vaatimukset, jotka mainitsin: 1. se on varhainen teos, kirjoitettu yli 30 vuotta ennen kuin Sibelius tapasi Grayn, 2. sitä ei ole julkaisut, 3. Gray ei maini sitä luettelossaan, eikä sitä... (tässä kukaan muukaan 4. sen voi todella viipottomasti luonnehtia "lirico andanteiksi" kuten Sibelius todennäköisesti tekikin.

Loppuksi, jos olen yrittänyt poistaa hukan siitä mysteeristä, joka ympäröi Andante liricoa (tai Impromptua jousille), niin minun täytyy kantaa ympäri systeemin ja isätä siihen toisaalta yllämaria. Minen mysteeri. Tämän artikkelin kuvituksena on valokuva Sibeliuksen teoksen Impromptu jousille alkuperäisestä käsikirjoituksesta (ensimmäinen sivu). Se tehtiin siihen aikaan, kun hra Gustaf Svensson jätti teosta minulle talvela 1956. Muutamaa tuntia myöhemmin käsiteltiin jousille varustettiin ja sen koostuminen ei kukaan nähty tietävän sen olipaikasta. Hra Svensson, olen varma, olisi erittäin onnellinen, jos saisi takaisin omaisuutensa, ja toivon, että lukee jossain jokin siitä teosta, ottaisi yhteyden häneen.

Ehkä jonakin päivänä saamme lukea Helsingin Sanomien palstalta musiikkiteollisen seureijurjun, jonka otsikona on "Puuttuvan Sibeliuksen käsikirjoituksen arvostus".

Harold E. Johnson.

Harold E. Johnson. Jean Sibeliuksen "Andante lirico". In: Helsingin Sanomat, June 15, 1958 (reduced).

Johnson had made a discovery but was in scholarly error - however, true identity of this work was not published until 1986; cf. notes to Op. 5, no. 5-6.

## BOOKS AND OTHER PUBLICATIONS ABOUT JEAN SIBELIUS

Books and other materials come from Harold E. Johnson's original collection, unless they are marked (\*) [= donated to the collection by The Sibelius Museum, Turku, Finland] or (\*\*) [= added by Butler University]. Other contributors are identified by name. A few titles are listed as "on order" (December, 1992); more searches are undertaken and orders placed, as funds for this collection become available (cf. note 26, p. xi).

Where place of publication, publisher's name, or imprint date is not stated within the item at hand, a standard abbreviation has been used in square brackets: [s.l.] = sine loco; [s.n.] = sine nomine; [n.d.] = no date.

With some items, reference has been made to Fred Blum, *Jean Sibelius, an international bibliography*, Detroit, 1965, cited as Blum.

### ABRAHAM, GERALD

*Sibelius, a symposium*. Edited by Gerald Abraham. London: Drummond, 1947.

188, 28 p.; 23 cm. *Series*: Music of the Masters, 2.

First edition. Includes bibliography and work list. Bound in red cloth.

With contributions by Gerald Abraham, Eric Blum, David Cherniavsky, Astra Desmond, Scott Goddard, Ralph Hill, Ralph W. Wood.

*The Music of Sibelius*, same as above, reprinted in 1975 by Da Capo Press. 218 p.; 23 cm. (\*\*)

### ANDERSSON, OTTO

*Jean Sibelius i Amerika*, av Otto Andersson. Åbo: Förlaget Bro, 1955.

167 p.; 22 cm. With graphs and portraits.

Contains several graphs prepared by John H. Mueller, Indiana University, illustrating Sibelius performances in the United States. Bound in patterned boards with white cloth spine. (\*)

*Jean Sibelius och Svenska Teatern*. Föredrag vid Sibeliusfesten i Svenska Teatern i Helsingfors, den 8 december 1955... Åbo: Förlaget Bro, 1956.

39 p.; 19 cm. With Harold E. Johnson's annotations. In stiff cream printed wrappers.

*Om Jean Sibelius. Två artiklar*... [s.l., s.n.], 1957.

12 p.; 21 cm. Printed at Mercators Tryckeri [Stockholm?]

Offprint from *Hufvudstadsbladet*, Jan. 3, 1957. Not listed in Blum. "Sibelius och Kajanus som konkurrenter. - När Jean Sibelius erhöill statsstipendium. "

### ARNOLD, ELLIOTT

*Finlandia, the story of Sibelius*... Illustrated by Lolita Granahan. New York: H. Holt, 1941.

14, 241 p.; 24 cm. With numerous original woodcut illustration.

Includes "Records of Sibelius' works," p. 232-236, and index. Bound in blue cloth.

### BALLANTINE, CHRISTOPHER JOHN

*Twentieth century symphony*... London: D. Dobson, 1983.

223 p.; 23 cm. With illustrations. *Series*: The student's music library.

Includes extensive commentaries on Sibelius symphonies No. 2-7. With bibliography and index.

Bound in dark brown linson, with dust jacket. (\*\*)

### BERGLUND, PAAVO

*A comparative study of the printed score and the manuscript of the seventh symphony of Sibelius*...

Turku: Sibelius Museum, Institute of Musicology, 1970.

33, 6 p.; 23 cm. With charts and diagrams. *Series*: Acta musica, 5.

In stiff green printed wrappers. (\*\*)

### BLUM, FRED

*Jean Sibelius*. An international bibliography on the occasion of the centennial celebrations, 1965...

Detroit: Information Service, 1965.

xxi, 114 p.; 23 cm. *Series*: Detroit studies in music bibliography, no. 8.

Includes index. In blue wrappers.

## BREITKOPF & HÄRTEL

*Jean Sibelius, Werke und Aufführungen.* Leipzig [etc.]: Breitkopf & Härtel, [n.d.]  
15, 1 p.; 21 cm. With small portrait.

Blum no. 318 gives imprint date as [1907?]. This date is also suggested by contents: List of "recent performances," arranged by place. Stapled as issued.

*Mitteilungen der Musikalienhandlung Breitkopf & Härtel*, Nr. 82, November 1905. Leipzig, 1905.

Pages 3290-3336; 21 cm. With small portrait. Not listed in Blum.

Announces succession of copyright for works that hitherto had been published jointly with Fazer.

*Jean Sibelius, Verzeichnis seiner Werke.* Leipzig [etc.]: Breitkopf & Härtel, [1912]. 23 p.; 21 cm.

## A COLLECTION OF ARTICLES AND EXCERPTS

Reprints or copies of articles and notices about Jean Sibelius, published in various journals and some books; about two-thirds of them in English. In chronological order, two archival-quality albums.

Part 1: articles to Dec., 1957; part 2: articles since Jan., 1958. All newsprint has been deacidified.

Articles or excerpts are being added as they are located. Early 1993, there were about fifty items of substance, and shorter notices or reviews. For current contents, see Appendix A, page 71. (\*\*)

## DAHLSTRÖM, FABIAN

*The works of Jean Sibelius...* Helsinki: Sibelius-Seura - Sibelius-Samfundet r.y., 1987.  
154 p.; 21 cm.

First edition. Contains title index. First current, reliable catalogue of Jean Sibelius's compositions. Inscribed by the author for Butler University's Sibelius Collection which is much indebted to him for advice, materials, and information. Original paperback. (\*)

## DE GOROG, LISA

*From Sibelius to Sallinen. Finnish nationalism and the music of Finland.* Lisa de Gorog, with the collaboration of Ralph de Gorog. New York; Westport, CT, London: Greenwood Press, 1989.

ix, 252, [1] p.; 24 cm. Series: Contributions to the Study of Music and Dance, No. 16.

First edition. Contains bibliography, discography, and index. Bound in blue cloth. (\*\*)

## DE LERMA, DOMINIQUE

*A register of basic conventional titles... Jean Sibelius.* Published 1967, out of print. On order. (\*\*)

## DOWNES, OLIN

*Sibelius the symphonist...* New York: Philharmonic-Symphony Society, 1956.

48 p.; 16 cm. With illustrations.

A discography of works performed by the Philharmonic-Symphony Orchestra of New York.

Contains facsimiles and portraits. In green printed wrappers.

"Jean Sibelius." In: *The international cyclopedia of music and musicians*, 9th edition.

New York: Dodd, Mead & Co., 1964; pages 2015-2023.

## EKMAN, KARL

*Jean Sibelius, his life and personality...* Translated from the Finnish by Edward Birse. With a foreword by Ernest Newman. New York: A. A. Knopf, 1938.

xxiii, 298, x p.; 23 cm. With 13 plates.

First U.S. edition, published January 10. Finnish title: *Jean Sibelius, taiteilijan elämä persoonallisuus.* Contains work list, bibliography, and index. Bound in black cloth. (\*\*)

*Jean Sibelius, his life...* Second printing. New York: A. A. Knopf, February 1938.

*Jean Sibelius...* New York: Tudor Publishing Co., 1946.

Identical collation and contents; from Harold E. Johnson's collection. This was Johnson's working copy, heavily annotated, with many clippings and typed excerpts from other works.

*Jean Sibelius och hans verk...* Helsingfors: H. Schildts Förlag, 1956.

396, 3 p.; 24 cm. With numerous illustrations.

First published in 1935; this is the fourth revised edition. Contains numerous illustrations, work list, and bibliography. Bound in patterned boards with green cloth spine.

## FINNISH MUSIC QUARTERLY

Published in Helsinki since 1985; for some details, see Erik Tawaststjerna, *Sibelius's Eight Symphony*.  
A subscription for this journal was entered October, 1992, including back issues. (\*\*)

## FURUHJELM, ERIK

*Jean Sibelius...* Stockholm: Kungl. Hofboktryckeriet, 1914.

Offprint from *Ord och Bild*, no. 4, 1914, p. 213-227; 25 cm. Blum no. 1244. With Otto Andersson's autograph. In printed wrappers.

*Jean Sibelius, hans tonåldiktning och drag ur hand liv...* Borgå: H. Schildt, 1916.  
229 p.; 21 cm. With illustrations.

With Ellen Frelander's autograph and annotations, dated 1931. Rebound in half cloth and marbled boards; original illustrated wrappers bound in.

## GRAY, CECIL

"Jean Sibelius"; pages 184-193 in his *A survey of contemporary music*. Second edition. London: Oxford University Press, 1927.

*Sibelius...* London: Oxford University Press, H. Milford, 1931.

ix, 223 p.; 19 cm. Contains 1 plate (portrait).

First edition. Contains work list. With Lennart von Zweyberg's autograph. Bound in green cloth, with dust jacket.

Also: Second edition, fourth impression, London, 1945. Bound in green cloth.

*Sibelius, the symphonies...* London: Geoffrey Cumberlege, 1947.

77 p.; 17 cm. With music illustrations. Series: The musical pilgrim.

Fifth impression; first published in 1935. In printed wrappers.

## HALL, WENDY

*Sibelius and the Finnish landscape...* London, 1950.

12 p.; 25 cm. With illustrations. Reprinted from *The Geographical Magazine*, vol. 27, no. 7,

November, 1950, originally p. 296-297 and 8 pages of plates. Blum no. 1081. Stapled as issued.

## HANNIKAINEN, ILMARI

*Sibelius and the development of Finnish music...*, with a preface by Toivo Haapanen. Translated by Aulis Nopsanen. London: Hinrichsen Edition, [n.d.]

47 p.; 22 cm. With illustrations.

Contents of this work suggest 1948 as publishing date. Contains sources and suggested reading list. Bound in printed boards, with dust jacket.

## HELASVUO, VEIKKO

*Sibelius and the music of Finland*. Original manuscript in Finnish..., translated by Paul Sjöblom. Keuruu: Otava, 1957.

95 p.; 19 cm. With 12 plates.

Second revised edition. Inscribed by the author for Harold E. Johnson, October 1, 1957. In printed wrappers, as issued.

## HEMMING, AARRE

*Luettelo Jean Sibelius ja hänen teoksiaan käsittelevästä kirjallisuudesta*. List of works concerning Jean Sibelius and his compositions... Helsinki, 1958.

3 preliminary leaves, 10 leaves list; 30 cm. Mimeographed; stapled as issued.

Bibliographical listing, compiled from various sources. Not in Blum. Commissioned by The Sibelius Society; probably the first comprehensive Sibelius bibliography. Signed by Hemming.

## HODGSON, ANTONY

*Scandinavian music: Finland and Sweden...* Rutherford: Fairleigh Dickinson University Press, 1984.

224 p.; 24 cm. With illustrations.

First edition. With sources and index. Bound in red cloth, with dust jacket. (\*\*)



**HEINIÖ, MIKKO**

*Innovaation ja tradition idea.* Näkökulma aikamme suomalaisten säveltäjien musiikkifilosofiaa...

Helsinki: Suomen Musiikkiteollinen Seura, 1984.

vii, 364 p.; 25 cm. *Series:* Acta Musicologica Fennica, 14..

German summary (Die Idee der Innovation und der Tradition), p. 346-363, translated by Taina Aellig. Brief English synopsis, p. 364, translated by Andrew Bentley. Contains sources, bibliography, and index. Original paperback. (\*\*)

**JAMES, BURNETT**

*The music of Jean Sibelius...* With a foreword by Raymond Bantock. Rutherford: Fairleigh Dickinson University Press, 1983.

174 p.; 24 cm. With illustrations.

First edition. Contains bibliography, name index, and title index. Bound in black cloth, with dust jacket. (\*\*)

**JEAN SIBELIUS**, edited by Márgareta Jalas. Helsinki: Otava, 1952.

70 p.; 24 cm.

Mostly facsimiles, portraits, and other illustrations; captions by Sirkka Rapola. In Finnish, Swedish, and English. Bound in cream cloth.

**JEAN SIBELIUS**. London: Chester, 1924.

12 p.; 19 cm. With facsimile and portrait. *Series:* Miniature essays.

In English and French. Author's name not found; not located in Blum. Photostatic copy on seven leaves. (\*\*)

**JOHNSON, HAROLD E.**

*Jean Sibelius...* New York: Knopf, 1959.

xviii, 287, xi p.; 22 cm. With 12 plates.

First edition. Contains work list, bibliography, and index. Bound in blue cloth, with dust jacket. Also a lesser copy, without jacket but with Johnson's signature and annotations.

Accompanied by Johnson's collection of review articles, about 250 items: clippings from Finnish, English, American, Swedish, French, and German publications. Included is an offprint of Nils-Eric Ringbom's "Harold E. Johnsons Sibeliusbok," published in *Suomen Musiikkiin Vuosikirja* 1958-59, p. 90-101, inscribed by Ringbom to Johnson with expression of personal friendship in spite of scholarly disagreement. For contents description, see Appendix C, page 79.

*Sibelius...* London: Faber and Faber, 1960.

254 p.; 23 cm. With 15 plates.

Proof copy of the first British edition of Johnson's *Jean Sibelius*, first published in 1959 by Knopf, New York. In grey printed wrappers.

*Jean Sibelius...* Westport, CT: Greenwood Press, 1978.

xviii, xi, 287 p.; 23 cm. With 12 plates.

Reprint of the 1959 Knopf edition. Bound in brown cloth.

*Jean Sibelius...*, suomennut Yrjö Kivimies. Helsingissä: Otava, 1960.

279 p.; 23 cm.

Finnish translation of Johnson's book. Two copies: copy 1 in cream cloth, with jacket; copy 2 is the uncut paperback edition.

*Jean Sibelius...* Turino: Unione Tipografico-Editrice Torinese, 1966.

Pages 365-380; 26 cm. With facsimile and portraits.

Offprint from *La Musica*, vol. IV, pt. 1. Printed in double columns. Contains work list and bibliography. In grey printed wrappers.

*Jean Sibelius, the recorded music...* Helsinki: R. E. Westerlund, 1957.

31 p.; 21 cm.

Title and preface in English, Finnish, and Swedish. In cream printed wrappers.

(Johnson, Harold E., continued on next page)

(Johnson, Harold E., continued)

Published Articles, written by Johnson in English, Finnish, or Swedish

- a. Finland: a musical treasure hunt. Pages 43-46 in *News Bulletin*, published by Institute of International Education, New York, vol. 33, no. 7, March, 1958.
- b. Finlandia ja "Sanomalehdistön päivän" musiikki. In *Helsingin Sanomat*, October 5, 1958.
- c. Jean Sibeliuksen alkusoitto, a-molli. In *Helsingin Sanomat*, Feb. 23, 1958.
- d. Jean Sibeliuksen "Andante lirico". In *Helsingin Sanomat*, June 15, 1958.
- e. Jean Sibeliuksen "Työkansas Marssi." In *Helsingin Sanomat*, July 5, 1958.
- f. Kuka on Symposiumin neljäs mies? In *Helsingin Sanomat*, December 8, 1957.
- g. Låt oss ta vara på Sibelianan... Stockholm: Mercators Tryckeri, 1957.  
4 p.; 21 cm. With portrait. Offprint from *Hufvudstadsbladet*, Nov. 11, 1957. Not in Blum.
- h. Sibeliuksen Lemminkäis-sarja... Helsinki: Sanoma Oy, 1957.  
7 p.; 21 cm. Unbound insert to *Helsingin Sanomat*, Sunday, June 19, 1957. Not listed in Blum.
- i. Sibeliuksen seitsemäs sinfonia ja "Fantasia sinfonica". Pages 6 and 14 in *Helsingin Sanomat*, September 22, 1957.
- j. Sibelius fjärde symfoni - en stråkkvartett? Page 6 in *Nya Pressen*, June 7, 1958, no. 129.
- k. Sibelius ja ohjelmamusiikki. Page 6 in *Helsingin Sanomat*, June 8, 1958.
- l. The greatest monument to Sibelius. Pages 7-8 in *Suomi-Finland USA*, vol. XII, no. 7, 1957.

Sibelius and Finland Book of Personal Memorabilia

Clippings, articles, letters, photographs, programs, invitations; collected mostly between 1956 and 1962, and pasted by Johnson into a notebook.

About 300 items, reassembled with archival-quality materials into an album with fold-outs and pockets. For contents description, see Appendix B, page 76.

#### JUHLAKIRJA ERIK TAWASTSTJERNALLE 10.X.1976

Festskrift till Erik Tawaststjerna, tommittanut ... Erkki Salmenhaara. Helsingissä: Suomen

Musiikkiteollinen Seura, Musikkvetenskapliga sällskapet i Finland; Otava, 1976.

407 p.; 22 cm. With illustrations. Series: Acta musicologica Fennica, 9.

Contributions in Finnish and Swedish. Contains bibliography of works by Tawaststjerna, and three Sibelius studies by John Rosas, Jouko Tolonen, and Antero Karttunen. Also contains bibliographical references, and chronology. In original stiff blue printed wrappers. (\*\*)

#### KILPELÄINEN, KARI

*The Jean Sibelius manuscripts at Helsinki University Library. A complete catalogue. Die Musikhandschriften von Jean Sibelius in der Universitätsbibliothek Helsinki. Ein vollständiges Verzeichnis.* Wiesbaden; Leipzig, Paris: Breitkopf & Härtel, 1991.

xxxii, 487 p.; 25 cm. With review article by Glenda Dawn Goss, in *Notes*, June 1992, p. 1229-1230.

Editorial board: Esko Häkli, Fabian Dahlström, Ilkka Oramo, Erkki Salmenhaara, Eero Tarasti, Erik Tawaststjerna. German translation by Frank Reinisch. First edition. Includes indices. Bound in blue cloth.

On order: Dr. Kilpeläinen's dissertation, *Sibeliuksen teosluettelosta ja teosten opus-numeroinnista*, Helsinki, 1992. (\*\*)

#### KROHN, ILMARI

*Der Formenbau in den Symphonien von Jean Sibelius...* Helsinki: Suomalainen Tiedeakatemia, 1944.  
218 p.; 22 cm. Series: Annales Academiae Scientiarum Fennicae B XLIX.

*Der Stimmungsgehalt der Symphonien von Jean Sibelius...* Provo; Helsinki: Söderström, 1945-1946.  
2 vols.; 25 cm. Series: Annales Academiae Scientiarum Fennicae B LVII/LVIII.

Each volume has name/subject index. Bound in sprinkled boards with cloth spines.

#### LAYTON, ROBERT

*Sibelius...*, with eight pages of plates, and music examples in the text. London: Dent; New York: Farrar, Straus & Giroux, 1965.

xi, 210 p.; 20 cm. Series: The master musicians.

First edition. With index, and the following appendices: Calendar; Catalogue of works; Personalalia; Bibliography. Bound in green cloth, with dust jacket.

**LECKRONE, MICHAEL**

*A historical and thematic study of Jean Sibelius's Kullervo.* Thesis (M.A.), Butler University, 1961. 91 p.; 28 cm. With music illustrations. Bound copy of typescript.

**LEVAS, SANTERI**

*Jean Sibelius ja hänen Ainolansa...* Helsingissä: Otava, 1955.

128 p.; 25 cm. With 25 plates.

Text in Finnish, with Swedish, English, and German summaries, and chronological appendix.

*Jean Sibelius, muistelman suuresta ihmisestä...* Helsinki: Söderström, 1957-1960.

2 vols.; 22 cm. With illustrations. Vol. 1: *Nuori Sibelius*. Vol. 2: *Järvenpään mestari*.

Vol. 2 includes work list, bibliography, and index. Vol. 1 softbound; vol. 2 in black cloth.

*Jean Sibelius, muistelman sa ihmisestä...* Porvoo; Helsinki: Söderström, 1986.

490 p.; 23 cm. With 32 plates.

A new edition; list of recordings added. Bound in black boards, with dust jacket. (\*\*)

*Jean Sibelius, a personal portrait...* Transl. by Percy M. Young. Lewisburg: Bucknell Univ. Press, 1973.

xxiii, 165 p.; 22 cm. With 8 plates.

Abridged translation of the work above, "designed for foreigners" according to the author's preface. Includes work list, discography, and index. Bound in black cloth, with dust jacket. (\*\*)

**LLOYD, ERNEST H.**

*Sibelius' Rakastava: a comparative analysis of the fopur version.* Thesis (M.A.), Butler University, 1966. 84 p.; 28 cm. With music illustrations; study score laid in. Bound copy of typescript.

**MÄKINEN, EINO**

*Hämeenlinna, hopeanharmaitten muistojen kaupunki.* De silvergråa minnenas stad... Eino Mäkinen,

teksti Matti Kurjensaari, toimituskunta Arvi Kivikari [and others]. Helsinki: Kivi, 1952.

86 p.; 30 cm. With illustrations.

Text and photograph captions in Finnish, Swedish, English, and German. English title:

*Hämeenlinna, the town of silver grey memories.* The book is dedicated to Jean Sibelius, "the only honorary citizen of Hämeenlinna, his birth and school town." Inscribed for Harold E. Johnson by a member of Hämeenlinna City Council "as a remembrance of your visit... 16. 4. 1958." Hämeenlinna is commemorated in *Tales of Ensign Stål* by Ludvig Runeberg, the poet of many Sibelius songs.

**MÄKINEN, TIMO & SEPPO NUMMI**

*Musica Fennica. An outline of music in Finland...* Helsingissä: Kustannusosasto Otava, 1985.

191 p.; 19 cm. With illustration.

Translated by Kingsley Hart. With selected list of recordings, music by 26 Finnish composers. (\*\*)

**MOLINARI, GUIDO**

*Jean Sibelius: un compositore saggio...* Pages 13-18 in: *Rassegna musicale curci*, quadrimestrale periodico di cultura e attualità musicali, vol. XLIV, no. 2, May, 1991. Published in Milan; in Italian.

Theodore Front Musical Literature Inc. has been instrumental in locating securing materials. This issue, however, was Theodore Front's personal contribution to the collection.

**MUSIIKKITIETO**, säveltaiteellinen aikauslehti. 1940, no. 5-6. Pages 81-108. This issue is dedicated to Sibelius, in commemoration of his 75th birthday. Contributors include Eino Roiha, Martti Similä, Bengt von Törne, Paul Sjöblom, Aune Lindström, and others. Blum (nos. 657-666) gives complete contents.

**THE NEW GROVE TURN OF THE CENTURY MASTERS.** Janáček, Mahler, Strauss, Sibelius. By John Tyrell [and others]. New York; London: W. W. Norton, 1985.

324 p.; 21 cm. With illustrations *Series:* The composer biography series.

First American paperback edition. This is a collection of articles originally written for *The New Grove Dictionary of Music and Musicians*; here considerably enlarged. "Jean Sibelius" by Robert Layton: pages 271-313. (\*\*)

**NEWMARCH, ROSA H. J.**

*Jean Sibelius...* London: Goodwin & Tabb, October 1945. Third printing.

99 p., 8 p. of plates; 19 cm.

First published in 1939 by Birchard, Massachusetts. Cover title: *A short story of a long friendship*. Appendix, p. 93-99: Facsimiles of autograph letters by Sibelius to Sir Granville Bantock and others. In light green printed wrappers.

*Jean Sibelius, a Finnish composer...*, with a portrait. Leipzig; New York: Breitkopf & Härtel, 1906. 24 p.; 22 cm. In original printed wrappers.

"A paper read at a soirée of the Concert Goers' Club, London, February 22nd. 1906." (\*\*)

**NIEMANN, WALTER**

*Jean Sibelius...* mit einem Bildnis. Leipzig: Breitkopf & Härtel, 1917.

70, 17 p.; 19 cm. *Series*: Kleine Musikerbiographien.

Dedicated to Gustav Niemann, born in Schleswig-Holstein in 1841. He was the first concert master at David's Helsingfors Orchestra, 1864 til his death in 1881. Includes work list. In printed wrappers, as issued. Inscribed by Nils-Eric Ringbom for Harold E. Johnson and Butler University's music library.

**NYBLUM, C. G.**

*Jean Sibelius...* Stockholm: Elkan & Schildknecht, Emil Carelius, 1916.

18 p.; 18 cm. *Series*: Kortfattade lefnadsteckningar om framstående tonsättare, III.

Blum no. 33. In tan printed wrappers, as issued.

**PARMET, SIMON**

*Con amore*. Essäer om musik och mästare... Helsingfors: Söderström, 1960.

[251 p.; 22 cm. See note below.]

The book itself (which we do not have) is a collection of Parmet's essays and articles published in various newspapers and periodicals. Photostatic copies of the seven articles on Sibelius. (\*\*)

*Sibelius symfonier, en studie i musikförståelse...* Helsingfors: Söderström, 1955.

145 p., plates; 22 cm.

"Utgiven med understöd av de medel som Finlands riksdag beviljat för den svenska litteraturens främjande." In cream illustrated wrappers. Some pencil annotations in Johnson's hand.

*The symphonies of Sibelius, a study in musical appreciation...* Translated by Kingsley A. Hart. London: Cassell, 1959.

xviii, 169 p., plates; 23 cm.

First English edition of *Sibelius symfonier*. Includes index. Bound in red cloth. With Harold E. Johnson's annotations throughout.

**PIKE, LIONEL**

*Beethoven, Sibelius, and the "profound logic"*: Studies in symphonic analysis..., with a foreword by Robert Simpson. London: Athlone Press, 1978.

viii, 240 p.; 25 cm. With music illustrations throughout.

First edition. With bibliography and index. Bound in red linson, with jacket. (\*\*)

**PIRSCH, GEORGES A.**

*Jean Sibelius...* Gilly: Editions de la Nouvelle Revue Belgique, 1944.

88, 1 p., 1 plate; 19 cm. *Series*: Collection Euterpe.

Blum no. 37. We have a photostatic copy on 46 leaves rather than the original publication. (\*\*)

**RICHARDS, DENBY**

*The music of Finland...* London: Hugh Evelyn, 1968.

viii, 120 p., plates; 22 cm.

Much about Sibelius in passim; contains work list of 32 other Finnish composers, and name index. Bound in blue linson, with dust jacket. (\*\*)

## RINGBOM, NILS-ERIC

*Helsingfors orkesterföretag 1882-1932. Helsingfors Orkesterförening, Filharmoniska Sällskapet, Helsingfors Stadsorkester...* [Helsingfors: Printed at Frenckellska Tryckeri], 1932.

126 p.; 23 cm. With illustrations. Two copies.

Includes chronological list of programs 1882-1932, and facsimiles of programs of the concerts presented at the Paris Exposition in 1900. Blum no. 210. Copy 1 is inscribed by the author for Harold E. Johnson, with Johnson's annotations, and accompanied by many historical programs. Copy 2 is plain but in better physical condition.

*Jean Sibelius, a master and his work...* Translated from the Swedish by Geraldine I. C. de Courcy. Norman: University of Oklahoma Press, 1954.

ix, 196 p., 8 p. of plates; 21 cm.

First American edition. Includes work list, bibliography, and index. Bound in red cloth, with dust jacket. Inscribed by the author: "To Harold Johnson, in the most cordial friendship and with appreciation of your wonderful Sibelius-investigation in Finland 1956-58."

[Paragraph on Jean Sibelius, by Nils-Eric Ringbom.] Offprint from *Die Musik in Geschichte und Gegenwart*, vol. 12, columns 652-662 and plate, published in Kassel by Bärenreiter, 1964. Inscribed by the author for Harold E. Johnson.

*Sibelius: symphonies, symphonic poems, violin concerto, Voces intimae.* Analytical notes... Helsinki: Fazer, 1955.

31 p.; 18 cm.

Some parts were previously published in concert programs or in the author's book on Sibelius; new, for the most part, are the descriptive comments on the symphonic poems. In illustrated wrappers.

*De två versionerna av Sibelius' tondikt "En saga"...* Åbo: Åbo Akademi, 1956.

53 p.; 25 cm. With music examples. Series: Acta Academiae Aboensis. Humaniora, XXII, 2.

In tan printed wrappers, as issued. Inscribed by Ringbom for Johnson.

## ROIHA, EINO VILHO PIETARI

*Die Symphonien von Jean Sibelius, eine form-analytische Studie...* Jyväskylä: Gummerus, 1941.

141 p.; 23 cm. With music illustrations.

Dissertation, Helsinki University. In grey printed wrappers, as issued.

## ROSAS, JOHN

*Bidrag till kännedomen om tre Sibelius-verk...* Pages 71-79; 26 cm.

Inscribed by the author for Harold E. Johnson; identified in Rosas's hand, page 71, as being an offprint from *Suomen Musiikin Vuosikirja*, 1964-65. Includes bibliographical footnotes, and English summary on page 79.

*Julkaisemattomia Jean Sibeliuksen kamarimusiikki teoksia.* Liite Turun Musiikkijuhlien konserttiohjelman 24. 5. 1965... Turku, 1965.

22 p.; 21 cm. With music illustrations.

Not listed in Blum. A condensed version of *Otryckta kammarmusikverk*, insert to the concert program of May 24, 1965, Turku Music Festival. In Finnish, Swedish, and English. Deals with the trio in C major (Lovisa Trio), and the piano quintet in G minor, 1890. In printed wrappers.

*Otryckta kammarmusikverk av Jean Sibelius...* Åbo: Åbo Akademi, 1961.

88 p.; 25 cm. Series: Acta Academiae Aboensis. Humaniora, XXIII, 4.

Includes work list, bibliography, and index. In printed wrappers, as issued.

## SALMENHAARA, ERKKI

*Jean Sibelius...* Helsinki: Tammi, 1984.

470 p.; 26 cm. With illustrations.

Includes bibliography and index. Bound in grey cloth, with dust jacket. (\*\*)

*Tapiola. Sinfoninen runo Tapiola Sibeliuksen myöhästylin edustajana...* Helsinki: Suomen musiikkiteollinen seura, 1970.

138 p., 1 folded plate; 21 cm. Series: Acta Musicologica Fennica, 4

With bibliography, and English summary. In stiff wrappers, as issued. (\*\*)

#### SIBELIUS, JEAN

*Käsikirjoituksia*, manuskript, manuscripts... from the archives of Oy R. E. Westerlund AB. Helsingfors: Westerlund, 1945.

57 p.; 30 cm. With facsimiles and other illustrations.

This is mostly a collection of photographic reproductions of Sibelius's manuscript scores, edited by Lauri Solanterä. Finnish text by Eino Roiha, translated into Swedish by Erik Bergman, into English by Paul Sjöblom. Bound in plain boards, with illustrated jacket.

#### SIBELIUS CENTENARY COMMITTEE

*Jean Sibelius*. Editor: Timo Mäkinen; assistant editor: Riitta Björklund; translators: Kingsley Hart, Philip Bihnam. Helsinki: Published for the Sibelius Centenary Year by the Sibelius Centenary Committee, 1965.

53 p.; 24 cm. With illustrations.

Includes articles by Erik Tawaststjerna, Laura Enckell, Bengt Axel von Törne, Eugene Ormandy, Simon Parmet, and Kim Borg; an address by Joonas Kokkonen; tributes by Marian Anderson, Ernest Ansermet, and others. Illustrations include many conductors and soloists. We have a photostatic copy, not the original publication. (\*\*)

#### SIBILÄ, MARTTI

*Sibeliana...* Somistanut Aarne Nopsanen. Helsingissä Otava, 1945.

55 p.; 20 cm. With illustrations.

Organized by Sibelius's musical principles of Introductio, Thema, Musicae, Intimae. In stiff turquoise wrappers, as issued.

#### SOLANTERÄ, LAURI

*The works of Jean Sibelius...* Helsinki: Westerlund, 1955.

63 p.; 23 cm.

At time of publication, the compiler was manager of Otava's Publishing Department. Blum no. 58. Includes index. In illustrated wrappers, as issued. Inscribed by Lauri Solanterä for Harold E. Johnson; with the latter's annotations throughout.

#### SUOMALAINEN, YRJÖ

*Robert Kajanus*, hänen elämänsä toimintansa... 52 kuvaa. Liitteenä Kajanuksen teosten luettelo. Helsingissä: Otava, 1952.

284 p.; 21 cm. With illustrations.

Robert Kajanus, 1856-1933, composer, conductor, and teacher, was Sibelius's close friend and promoter; during the composer's early career, Kajanus was his unofficial but acknowledged teacher in the technique of scoring for orchestra. Bound in marbled boards with cloth spine, with dust jacket.

#### SUOMEN MUSIIKIN KUVA. Helsinki: Suomen Etnomusikologinen Seura, 1983.

51 p.; 30 cm. With illustrations.

Edited by Kimmo Salminen. Among other articles on Finnish music, this volume contains Philip Donner's *Unohdettu Sibelius*, pages 40-43. In illustrated wrappers, as issued. (\*\*)

#### SUOMEN MUSIIKIN VUOSIKIRJA. Helsingissä: Otava, 1959.

First volume of an annual series, 169 p.; 25 cm. With illustrations.

Edited by Veikko Helasvuo. Includes several contributions about Sibelius. In grey wrappers.

#### TAMMARO, FERRUCCIO

*Jean Sibelius...* Torino: ERI, 1984.

508 p., 20 plates; 23 cm. Series: Musica e musicisti; La Rete, 36.

First edition; paperback. Includes work list, bibliography, and index. (\*\*)

## TANZBERGER, ERNST

*Werkverzeichnis Jean Sibelius...* Wiesbaden: Breitkopf & Härtel, 1962.  
27 p.; 21 cm.

Cover title. In grey printed wrappers, as issued. (\*)

*Jean Sibelius, eine Monographie, mit einem Werkverzeichnis...* Wiesbaden: Breitkopf & Härtel, 1962.  
296 p., 5 plates; 24 cm.

First edition. Appendix includes work list, publisher's list, bibliography, genealogy, and index.  
Bound in blue cloth, with dust jacket.

## TAWASTSTJERNA, ERIK

*Sibelius...* Translated by Robert Layton. Berkeley: University of California Press, 1976-1986.  
2 vols., plates; 25 cm.

First American edition; an abridged version of Tawaststjerna's *Jean Sibelius* which was first published in its entirety in Finnish, by Otava, Helsinki, 1965-1967. This abridged English translation was first published by Faber and Faber, London, 1976. Includes select bibliographies and indices. Vol. 1 bound in grey cloth, with dust jacket; vol. 2 bound in brown linson.. (\*\*)

*Sibelius...* Helsingfors: Söderström, 1968.  
426 p., 12 plates; 25 cm.

First Swedish edition; an abridged version volumes 1-2 of Tawaststjerna's *Jean Sibelius* which was first published by Otava, Helsinki, 1965-1967. This abridged Swedish translation was made by the author. Includes notes and select bibliography. Bound in light green cloth, with dust jacket.

*Sibelius's Eight Symphony--an insoluble mystery.* Two-part article, published in *Finnish Music Quarterly*, 1-2/1985 and 3-4/1985. The journal is published in Helsinki by Performing Music Promotion Centre (ESEK), Foundation for the Promotion of Finnish Music (LUSES), and The Sibelius Academy. We have Part I; Part II is on order (Oct. 1992).

*Sibeliuksen pianosävellykset, ja muita esseitä...* Helsingissä: Otava, 1955.  
186 p., 8 plates; 19 cm.

Pages 115-186: essays by Sir Thomas Beecham, Eugene Ormandy, and other conductors famous for their Sibelius interpretations. Inscribed by the author for Dr. and Mrs. Johnson, in French and English, Feb. 15, 1957. In stiff illustrated wrappers, as issued.

*The pianoforte compositions of Sibelius...* Helsingissä: Otava, 1957.  
104 p., 2 plates; 20 cm.

English translation of *Sibeliuksen pianosävellykset* (listed above) but without the additional essays by various conductors, present in both Finnish and Swedish editions. In stiff printed wrappers, as issued.

*Ton och tolkning: Sibelius-studier...* Helsingfors: H. Schildt, 1957.  
132 p.; 20 cm. With music illustrations.

Swedish translation of *Sibeliuksen pianosävellykset* (listed above), with the essays by conductors but without the plates. In stiff printed wrappers, as issued.

## TEOSTO

*Catalogue of Finnish orchestral and vocal compositions.* Helsinki: Teosto, Composers' Copyright Bureau, 1951.  
88 p.; 21 cm.

Arranged in alphabetical order by composer, with biographical sketches. Sibelius: pages 71-78. Blum no. 322. In tan printed wrappers. With Harold E. Johnson's annotations throughout.

## TIDNING FÖR MUSIK

*Sibelius* Nr. I. Sibelius Nr. II. December, 1915, nos. 14/15 and 16.

Two special issues in celebration of the composer's 50th birthday. The two numbers include contributions by Otto Andersson, Hanna Stenius, and others; complete contents analysis in Blum nos. 903-916. Both issues in the original printed wrappers. Two copies of no. 15/12, minor variation in printing: one with, one without I on front cover ("Sibelius Nr. I").

**TÖRNE, BENGT AXEL VON**

*Sibelius, a close-up...* Boston: Houghton Mifflin Co., 1937.

117 p.; 23 cm. With music illustrations.

Published simultaneously with Faber and Faber, London, England. Bound in green cloth.

Laid in: typed, signed note by Harold E. Johnson to Gisela [Terrell], dated August 3, 1983, concerning the rarity of this work in first English edition.

*Sibelius, i närbild och samtal...* Helsingfors: Söderström, 1955.

117 p., 4 plates; 22 cm.

Revised Swedish ed. of *Sibelius, a close-up*; first published in English; first Swedish ed., 1945.

**TOVEY, DONALD FRANCIS**

*Essays in musical analysis...* London: Oxford University Press, 1935-1939.

In vol. 2, 1935: Essays LVII and LVIII, about Sibelius's third and fifth symphonies, pages 121-129.

In vol. 6, 1939: Essays CCXLVI and CCXLVII, about the Seventh and Tapiola, pages 93-95.

**UUSI MUSIIKKILEHTI, vol., 2, no. 9, Helsinki, 1955.**

84 p.; 30 cm. With numerous illustrations.

This is a special issue devoted to Sibelius on his 90th birthday. Contributors include Nils-Eric Ringbom, Veikko Helasvuo, Joonas Kokkonen, Jussi Jalas, Olin Downes, Simon Parmet, and others. Complete contents analysis in Blum nos. 930-952. In printed wrappers, as issued.

**RELATED BOOKS FROM THE LIBRARY OF HAROLD E. JOHNSON**

**DAHLGREN, FREDRIK AUGUST**

*Förteckning öfver svenska skådespel uppförda på Stockholms theatrar 1737-1863, och Kongl. theatrarnes personal 1773-1863, med flera anteckningar...* Stockholm: P. A. Norstedt, 1866.

xv, 687 p.; 19 cm.

Half-title: *Anteckningar om Stockholms theatrar*. Includes index. Bound in quarter black roan and boards.

**HARLOCK, WALTER ERNEST**

*Svensk-engelsk ordbok...* Skolupplaga. Unde medverkan av Arvid Gabrielson... [and others]...

Stockholm: Svenska Bokförlaget, 1954.

viii, 1048 p.; 23 cm.

Third printing of a newly revised edition. According to the foreword, this dictionary was first compiled by Oscar E. Wenström (1845-1902) with the collaboration of W. E. Harlock. Bound in brown cloth and patterned boards.

**AN INTRODUCTION TO FINNISH LITERATURE.** A book of readings, edited by I. Havu. The introductory chapter and the sketches of the authors written by Ilmari Havu, and translated by Paul Sjöblom.

Helsinki: Otava, 1952.

95 p.; 17 cm. With portraits.

Contains excerpts from works that were set to music by Jean Sibelius. In printed wrappers

**JACKSON, JOHN HAMPDEN**

*Finland...* New York: Macmillan, 1940.

243 p.; 22 cm. With graphs and maps.

First published in January 1940, reprinted February and March. References to Sibelius in the context of Finnish nationalism: pages 17 and 226. Bound in blue cloth, with dust jacket.

**KALEVALA.** Helsingissä: Suomalaisen Kirjallisuuden Seura, 1951.

ix, 343 p.; 22 cm. *Series:* Suomalaisen Kirjallisuuden Seura, toimituksia, 14.

Bound in blue and cream boards with blue cloth spine.



**THE KALEVALA; or, Poems of the Kalevala District.** Compiled by Elias Lönnroth. A prose translation with foreword and appendices by Francis Peabody Magoun, Jr. Cambridge, Mass.: Harvard University Press, 1963.

xxiv, 410 p., 8 plates; 26 cm.

First edition of this translation. Appendix I: Historical materials for the study of the Kalevala. Appendix II: Linguistic materials. Bound in dark blue cloth, map on endpapers, with dust jacket.

**KALEVALA, THE LAND OF HEROES.** Translated from the Finnish by W. F. Kirby; introduction by J. B. C. Grundy. London: Dent; New York: Dutton, 1951.

2 vols.; 18 cm. Series: Everyman's library. Romance, no. 259-260.

The *Kalevala* cycle was collected and transcribed by Elias Lönnroth. Several of Jean Sibelius's compositions (such as *Rakastava*, op. 14, and *Tulen synti*, op. 32) are based on this epic. This edition contains a glossary of Finnish names. Bound in light blue cloth.

**KANTELETAR.** Elikkäm Suomen kansan vanhoja lauluja ja virsiä. 12. painos. Helsinki: Suomalaisen Kirjallisuuden Seura, 1952.

liii, 383 p.; 22 cm.

Collected and transcribed by Elias Lönnroth. Numbers 57, 186, and 219 were set to music by Jean Sibelius. Includes index. Bound in blue and cream boards.

**KLEMMING, GUSTAF EDVARD**

*Sveriges dramatiska litteratur till 1863.* Bibliografi... [Stockholm: Norstedt, 1863?; imprint inferred from a follow-up work.]

592 p.; 22 cm.

Bound in quarter red roan and patterned boards.

**MAZOUR, ANATOLE GREGORY**

*Finland between East and West...* Princeton: Van Nostrand, 1956..

xiv, 298 p.; 17 plates; 24 cm.

Includes bibliography, index, and list of principal names in Finnish and Swedish. Bound in blue linson, with dust jacket.

**PAUL, ADOLF GEORG**

*The language of the birds.* A comedy... Only authorized English translation by Arthur Travers-Borgstroem. Scenic music by Jean Sibelius. Introduction by Henry C. Shelley. London: A. Montgomery, 1922..

71 p., 2 plates; 17 cm.

Issued without music. Sibelius wrote the "Wedding March" for Act III, at the time considered "unpublishable" by Breitkopf & Härtel. For Paul's later attempt to capitalize on Sibelius, see Johnson, *Jean Sibelius*, 1959, pages 143-144. Bound in boards with red cloth spine.

*En bok om en människa.* Berättelse... Stockholm: A. Bonnier, 1891.

287 p.; 19 cm.

Dedicated to Jean Sibelius. Publisher's note on back cover: "A young Swedish-Finnish author's first work, translated by Hermann Bang into Danish." In printed wrappers, as issued. With Elis Tegenden's autograph.

**RUNEBERG, JOHAN LUDVIG**

*The tales of Ensign Stål.* Illustrations by Albert Edelfelt. With an introduction by Yrjö Hirn. Translated from the Swedish by Charles [sic] Wharton-Stork... [and others]. Helsingfors: Söderström, 1952.

xxvi, 242 p.; 21 cm. With text illustrations.

Translation of *Fänrik Ståls sänger*. "Sandels," the 11th verse of part I, was set to music by Sibelius, for male chorus and orchestra, op. 28. Bound in illustrated boards with grey cloth spine, with dust jacket.

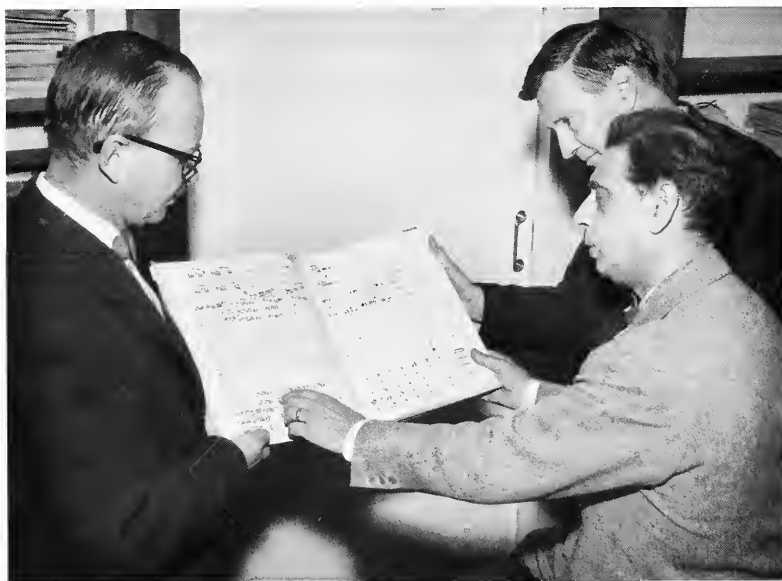
**VOICES FROM FINLAND.** An anthology of Finland's verse and prose in English, Finnish and Swedish, edited by Elli Tompuri. Translations by David Barrett... [and others]. Helsinki: Sanoma, 1947. 296 p., 8 plates; 22 cm.

Includes some poems set to music by Sibelius, for example Aleksis Kivi's *Sydämeni laulu*. With an index of authors and painters. Bound in boards, with dust jacket.

**WUOLLE, AINO**

*Finnish-English dictionary, Suomalais-Englantilainen sanakirja...* Fifth edition. Helsinki: Söderström, 1953.

viii, 526 p.; 17 cm. Bound in red cloth.



Harold E. Johnson and Sune Orell, Helsinki University's Librarian, holding the unpublished manuscript of "Kullervo" while Finland's great conductor Simon Parmet whistles a choice morsel.

## OTHER MATERIALS AND EPHEMERA

Prints, photographs, films, booklets, and other materials come from Harold E. Johnson's original collection, unless marked (\*) [= donated by The Sibelius Museum, Turku, Finland] or (\*\*) [= added by Butler University]. Other contributors are identified.

### INTERVIEW WITH HAROLD E. JOHNSON

Interview, conducted by Dr. Osborne on Butler University's radio station WAJC, October 29, 1982.

Contents notes, transcribed and donated by Christopher Hanlin. 3 pages manuscript, and cassette.

### LITHOGRAPHS

*Symposion*, Akseli Gallén-Kallela, print copyright 1914 by Werner Söderström.

First displayed in Helsinki, fall of 1894, as *The Problem*. From left to right: Gallén-Kallela, Oskar Merikanto, Robert Kajanus, and Jean Sibelius. Matted and framed; overall 35 x 48 cm.

*Kullervon sotaanlähtö*, Akseli Gallén-Kallela, print copyright 1914 by Werner Söderström.

Matted and framed; overall 44 x 55 cm.

### MARTIN COOPER & JULIAN HERBAGE

Transcript of a radio program, undated, a discussion of publications about Jean Sibelius, interspersed with recorded music. From the titles mentioned, this must have been 1965, shortly after publication of Robert Layton's *Sibelius* (London: Dent, 1965). The transcript indicates music selections (all Sibelius).

Mimeographed, 8 p.; with markings and corrections in an unidentified hand.

### MICROFILMS

*Aallottaret*, Sibelius's manuscript (1914, op. 73), accompanied by large typescript entitled, *Some Recollections of the Visit of Sibelius to America in 1914*. Microfilm by Yale University, March, 1959.

Carl Stoeckel, *Some recollections of the visit of Sibelius to America*, pages 1-34.

Olin Downes, *Ovation to Sibelius*, pages A-G.

Henry E. Krehbiel, *An interesting point*, pages H-M.

*Ballet Scene for orchestra*, Sibelius's manuscript (*Scène de ballet*, Vienna, 1891, no opus no.); supplier of microfilm unknown. First performed in Helsinki, April 28, 1891; not published during Sibelius's lifetime. Dahlström p. 30.

*Kullervo*, Sibelius's manuscript (1892, op. 7). Microfilm by Oy Rekolid Ab., Helsinki, [1957].

*Menuetto for orchestra*, Sibelius's manuscript (1894, no op. no.), supplier of microfilm unknown.

Not published during Sibelius's lifetime. Dahlström p. 30: "Also known as *Menuett-Improptu* and *Tempo di minuetto*."

*Ouverture in E major*, Sibelius's manuscript, 91890-1, no op. no.), supplier of microfilm unknown.

First performed in Helsinki, April 23, 1891; not published during Sibelius's lifetime. Dahlström p. 30.

### NORDIC MUSIC ARCHIVE AT OHIO STATE UNIVERSITY

Nordic Music Archives [sic]: Scores in the Ohio State University Music/Dance Library. A checklist, compiled by Stephen Long on a database designed by Thomas F. Heck. Edition of June 1991.

32 p.; 28 cm. Stapled as issued.

Also: Revised checklist of scores, June 1992. 38 p.

Nordic Music Archives: Sound recordings in the Ohio State University Music/Dance Library. A

checklist, compiled by Stephen Long on a database designed by Thomas F. Heck. Edition of June 1991. 37 p.; 28 cm. Stapled as issued.

All *Nordic Music Archive* materials were contributed by Thomas F. Heck.

### PHOTOGRAPHS

Collection of photographic portraits of Jean Sibelius at various stages of his life.

Sizes vary. Some of them came from Suomen Kansallismuseo, others were produced by Hede Foto at Turku; several were used as illustrations in Harold E. Johnson's book. At present, most of these photographs are from Dr. Johnson's collection; two were contributed by a bibliographer.

## PROGRAMS

February 25, 1934. Cincinnati Symphony Orchestra, Eugene Goossens, conductor, Walter Gieseke, pianist soloist. Indianapolis: English Theatre, Sunday afternoon.

[4] p.; 23 cm; with brief program notes. Program includes Sibelius's Symphony No. III.

September 30, 1957. Memorial service for Jean Sibelius. Helsingin Kaupunginorkesteri, conducted Tauno Hannikainen; Suomen Laulu, conducted by Martti Turunen. Flute solo, Juho Alvas; English horn solo, Teuvo Kappila; organ, Tapani Valsta.

[4] p.; 24 cm. All music by Jean Sibelius; program within funereal black edge.

February 25, 1958. Tiistai-konsertti; Radion Sinfoniaorkesteri, conducted by Nils-Eric Fougstedt, with soloists Jorma Huttunen and Maiju Kuusola.

[12] p.; 21 cm. With illustrations and program notes. The program includes Jean Sibelius's *Alkusoitto a-moll* (Overture in A minor), and Gustav Mahler's *Das Lied von der Erde*.

February 6, 1969. Butler University: Jordan Ballet and the University Little Symphony, Igor Buketoff, conductor. Indianapolis, North Central High School.

[4] p.; 23 cm. Program includes *Lemminkäinen*, with original choreography by Peggy Dorsey. "Music, *Lemminkäinen and the Maidens of the Island*"; James Franklin in the title role.

## RECITAL

February 13, 1991. "Music of Jean Sibelius and David Ott. A Recital Presented for the Music Library Association National Meeting." Butler University, Jordan College of Fine Arts.

Recording (cassette) and printed program. Sibelius's compositions include children's choir and solo songs, *Rondo* for viola and piano (cf. page 24), and the fragment of *Impromptu f. Streichorkester* (later identified an arrangement of Op. 5, nos. 5-6; cf. page 1).

Performers: Jonathan Block, string bass; Catherine Bringerud, piano; The Indianapolis Children's Choir, Henry Leck, director; The Lockerbie String Quartet (Elizabeth Liederbach and Raymond Leung, violin, Donna Lively Clark, viola, Marjorie Lange Hanna, violoncello); Sharon Beckendorf, soprano. (\*\*)

## SIBELIUS MONUMENT

Eila Hiltunen's Sibelius Monument, a sculpture of 580 silvery pipes soars high in Helsinki's Sibelius Park. The 28 ton, 26 feet high, 32 feet long sculpture was unveiled on September 7, 1967.

1. Illustrated brochure by Sakari Saarikivi, with text excerpt from Erik Tawaststjerna's Sibelius biography. [22] p.; 30 cm. One copy in Finnish, the other one in Swedish. (\*)
2. Invitation to the unveiling ceremony at 2 p.m., followed by a concert, issued by the Board of the Sibelius Society. In Finnish, Swedish, English, and French; patterned after the brochure. (\*)

## SIBELIUS MUSEUM

1. Illustrated brochure, undated, circa 1968-1970. Text by Ilpo Tolvas; photographs by P. J. Lundsten. 10 p.; 21 cm. In Finnish, Swedish, and English.

Concise information about the history of the Sibelius Museum, "the collective name for different parts of the Institute of Musicology at Åbo Academy, the Swedish university of Turku," p. 2. (\*)

2. Illustrated brochure, 1973; author's name not given. 35 p.; 20 cm. In English.

Brief history, and detailed listing of the instrument collection, 473 items. (\*)

*VELI HOPEA...* Photostatic copy, an inscription by Sibelius to a close friend, written atop a sheet of excerpts from *Rakastava*. "Veli hopea! Onneksi olkoon. Ystäväsi / Jean Sibelius." See Kilpeläinen, 1991, p. 284.

## WORK LIST

*Jean Sibelius verk*. Photographic copy of a holograph work list, 10 sheets, written in 1915 by Sibelius's daughter Katarina Sibelius (Ilves) for Otto Andersson who published a work list in *Tidning för musik*, December, 1915. Arranged by opus number, with title, year(s) of composition, and place of composition. List ends with op. 80, *Sonat för violin med piano*, 1915, Järvenpää.

There are several additions in Sibelius's own hand, one by Otto Andersson, and a few small notes by Alfild Forslin who worked at the Sibelius Museum which has the original document.

## APPENDIX A

Appendix to page 57. Growing collection of articles and excerpts, listed as of February 1, 1993.

### COLLECTION OF ARTICLES AND EXCERPTS ABOUT JEAN SIBELIUS

LISTED ALPHABETICALLY; ARRANGED WITHIN THE BOOKS IN CHRONOLOGICAL ORDER

Volume

#### **Alberti, Luciano**

- II *Music of the western world*. Translated... New York: Crown Publishers, 1974. Page 260, with a Kalevala illustration (Kullervo, I think).

#### **Altmann, Wilhelm**

- I "Zu der Musikbeigabe." (JS: Im Feld ein Mädchen singt, op. 50, no. 2). In: *Nord und Süd, eine deutsche Monatsschrift*, vol. 127, no. 381 (Dec. 1908)

#### **Askeli, Henry**

- I "A sketch of Sibelius the man." In: *The Musical Quarterly*, vol. 26, no. 1 (Jan., 1940), p. 1-7.

#### **Barker**

- II "Another blockbuster. Sibelius: Symphony No. 2." (Colin Davis, Boston Symphony Orchestra) In: *The American Record Guide*, Oct., 1977, p. 41-42.

#### **Baumann, Carl**

- II "Imports. Sibelius: Symphony No. 1, Scenes Historiques...; Bournemouth Symphony Orchestra, Paavo Berglund." In: *The American Record Guide*, Oct., 1977, p. 55.

#### **Berman, Harvey**

- I "The indomitable Finn. Jean Sibelius, 90 years this month, is looked upon by every one of Finland's inhabitants as a symbol of their struggle for independence." In: *The Etude*, Dec. 1955, p. 26, 50, 58.

#### **Brant, LeRoy V.**

- I "Sibelius today." In: *The Etude*, Nov. 1948, p. 656. (Short preview of forthcoming article)
- I "Sibelius today. A flight to Helsingfors to visit Finland's master, including a conference with the composer of <Finlandia>." In: *The Etude*, Dec. 1948, four pages.

#### **Cardus, Neville**

- II *Eleven composers*. With drawings by Milein Cosman. New York: Braziller, 1959. Pages 238-255, chapter entitled "Sibelius."
- I *Ten composers*. London: Jonathan Cape, 3rd printing, 1948. Pages 153-166, chapter entitled "Sibelius."

#### **Chipman, Abram**

- II "Five views of Sibelius. Worthy recordings by Stokowski, Kord, Karajan, Davis, and Previn give evidence of the upturn in the composer's fortunes." In: *High Fidelity Magazine*, March, 1978, p. 87-88.
- II "Lush, post-Brahmsian Sibelius--and a bracing Third from East Berlin." [Berlin Philharmonic Orchestra with Herbert von Karajan; Berlin Symphony Orchestra with Kurt Sanderling.] In: *High Fidelity Magazine*, March, 1977, p. 77-78.

#### **Copland, Aaron**

- I *Our new music. Leading composers in Europe and America*. Second printing. New York: Whittlesey House, 1941. Pages 41-45.

- Diether, Jack** (often signed only with initials, J. D.)
- II "Bernstein's personal vision of the Sibelius symphonies." In: *The American Record Guide*, May, 1969, p. 804-806.
  - II "The finest Sibelius Fifth--Leonard Bernstein's." In: *The American Record Guide*, Feb., 1966, p. 557.
  - II "The first American recording of *Luonnatar*. A souvenir of the Sibelius Centennial." In: *The American Record Guide*, April, 1971, p. 495-499.
  - II "The most completely convincing account of the Sibelius Second?" [Two articles, one on Tauno Hannikainen's recording of the Second, the other on Lukas Foss' Lemminkäinen.] In: *The American Record Guide*, Nov., 1968, p. 196-198.
  - II "The Sibelius symphonies by Watanabe: superlative." In: *The American Record Guide*, Oct., 1966, p. 112-113, 120.
  - II "Vibrancy, tension, plasticity." [Lorin Maazel recordings, symphonies 5 and 7.] In: *The American Record Guide*, March, 1967. p. 591-592.
- Downes, Olin**
- I "Sibelius today and tomorrow. <This tribute to Sibelius is a portion of a brochure by the late Olin Downes ... whose lifelong association with Sibelius ended with Downes' death on August 22, 1955. The brochure will be distributed in the spring of 1956...>" In: *Saturday Review*, Dec. 10, 1955, p. 31-31, 34, 36.  
*Olin Downes on music; a selection from his writings*. Edited by Irene Downes. New York: Simon and Schuster, 1957. Pages 12-14 (1909), 32-34 (1912), 45-46 (1913), 55-56 (1917), 241-244 (1937).
- Eckert, Thor, Jr.**
- II "The Fourth Symphony and Oceanides on LP." In: *Ovation*, Aug., 1984, p. 16-21, special article [offset by single frame] within J. R. Lindermuth's article.
- Ewen, David**
- II *Composers since 1900*. New York: Wilson, 1969. Pages 531-536: "Sibelius."
- F., G. S.**
- II "In the vanguard: Okko Kamu. Persuasively individual, unabashed romantic Sibelius." [About Kamu's recording of the Second, with the Berlin Philharmonic Orchestra.] In: *The American Record Guide*, Oct., 1971, p. 83.
  - II "That potent Koussevitzky-Sibelius magic." In: *The American Record Guide*, Feb., 1971, p. 382-383.
- Ficke, Arthur Davison**
- I "After Music by Jan Sibelius." [Poem, 14 lines.] In: *The Saturday Review*, Sep. 1, 1945, p. 34.
- Foldes, Lili**
- I "Beloved by all Finland. Jean Sibelius--whose greatness is universally recognized." [Condensed from *Musikrevy*, Dec., 1950, p. 260-264, "Möte med Jean Sibelius."] In: *Reader's Digest*, Feb. 1951, p. 97-100.
- Goldsmith, Harris**
- II "Sibelius' forgotten masterpiece. A blazing performance of the surgingly lyrical Kullervo Symphony." In: *High Fidelity*, Nov., 1971, p. 87.
  - II "Sibelius' seven symphonies. A critic's view of the recordings." In: *High Fidelity Magazine*, May, 1969, p. 56-60.
- Goossens, Eugene**
- I *Overture and beginners. A musical autobiography*. London: Methuen, 1951. Pages 75-76.  
 [Other Sibelius references in this book pertain only to composition titles; no material substance.]

**Graves, Norma Ryland**

- I "Jean Sibelius—Master of Järvenpää. A colorful word-picture of the 86-year old dean of modern composers who is being honored this month with a week-long festival in Helsinki." In: *The Etude*, June 1952, p. 9-10.

**Griffiths, Paul**

- II "Simon Rattle and the seriousness of Sibelius. In Birmingham, the young British conductor begins his first integral recording of a major symphonic cycle." In: *High Fidelity Magazine*, Jan., 1985, p. 55-56.

**Haapanen, Toivo**

- I "Jean Sibelius et la musique finlandaise." In: *L'Art Vivant*, vol. 92 (1928)

**Hall, David**

- II "The songs of Sibelius. Discs and tapes reviewed by Robert Ackart, Richard Freed, David Hall, Stoddard Lincoln." [Hall signed the article.] In: *Stereo Review*, June, 1985, p. 77.

**Hanson, Howard**

- II "With his baton he ruled Finland." [Lengthy review of HEJ's Sibelius biography.] In: *Saturday Review*, July 25, 1959, p. 40-41.

**Hartog, Howard, editor**

- I *European music in the twentieth century*. New York: Prager, 1957. Pages 122-124, from the chapter entitled, "Scandinavian music".

**Heinitz, Thomas**

- I "Sibelius without >Society<." In: *Saturday Review*, Dec. 31, 1955, p. 40-41.

**Hussey, Dyneley**

- I "The Sibelius Festival." In: *The Spectator*, Nov. 4, 1938, p. 767.

**INDIANAPOLIS STAR**

- II ">Sibelius fans, take note<; caption to a column within article by Fred D. Cavinder, entitled, "Butler's rare books offer a glimpse of collectors as well as their collections." In: Jan.4, 1993, section C-3.

**J., L. B.**

- II "Milwaukee Symphony: Sibelius >Kullervo<." [Conductor Kenneth Schermerhorn.] In: *High Fidelity Magazine*, Sep., 1979, p. MA30.

**Kolodin, Irving**

- I "Sibelius and Sargent in Helsinki." In: *Saturday Review*, July 7, 1956, p. 20.

**Lambert, Constant**

- I *Music ho! A study of music in decline*. New York: C. Scribner's Sons, 1934. Pages 304-312, "Sibelius and the integration of form"; pages 318-328, "Escape or submission: the symphonic problem."

**Lang, Paul Henry**

- I "Melody, is it dated?" [About Sibelius, Tchaikovsky, Puccini, Strauss, et al.] In: *The Saturday Review of Literature*, Jan. 11, 1947, p. 28-29.

**Lawrence, Robert**

- II "Sibelius in Perspective." In: *Saturday Review*, Feb. 22, 1969, p. 73.

**Lebrecht, Norman**

- II *The maestro myth. Great conductors in pursuit of power*. A Birch Lane Press Book, 1991. Page157: Sir Thomas Beecham, English orchestras, and Sibelius's Lemminkäinen.

**Lindermuth, J. R.**

- II "Sibelius in America. The great Finnish composer's personal triumph during his only visit to the U.S. marked a turning point in his life and career." In: *Ovation*, Aug., 1984, p. 16-21.

## LOOK

- II "Finland's memorial to Jean Sibelius." [About Eila Hiltunen's monument.] In: Oct. 17, 1967, p. 16-18.

## Lyle, Watson

- I "The 'nationalism' of Sibelius." In: *The Musical Quarterly*, vol. 13, no. 4 (Oct., 1927), p. p. 617-629.

## Maine, Basil

- I "Edgar and Sibelius." In: *The Spectator*, Jan. 30, 1932, p. 140.

## Lawrence, Robert

- II "Sibelius in Perspective." In: *Saturd*

## Mellers, Wilfred

- I "Sibelius at ninety: a revaluation." In: *The Listener*, Dec., 1955, p. 969.

## Morgan, Robert P.

- II "Scandinavia: Sibelius and Nielsen." Pages 120-124 in his *Twentieth century music. A history of musical style in modern Europe and America*. New York; London: 1991.

## NEW YORK TIMES MAGAZINE

- I "Personalities." [Photograph and short caption: Jean Sibelius and Sir Malcolm Sargent.] In: Sep. 24, 1956, p. 2.

- I "Sibelius at 83." [Photograph and short caption.] In: Dec. 19, 1948, p. 8.

## NEWSWEEK

- I "Rotary's mid-century. In 89 nations, a global role for 402,000." [No mention of Sibelius in article but his portrait is one of the three photographs illustrating the wide range of Rotarians.] In: Feb. 28, 1955, p. 25-26.

## Niemann, Walter

- I *Die Musik Skandinaviens. Ein Führer durch die Volks- und Kunstmusk... mit 6 Portraits*. Leipzig: Breitkopf & Härtel, 1906. Pages 136-142, Sibelius portion of the chapter entitled, "Das Zeitalter der Neuromantik bis zur Gegenwart."

## Page, Tim

- II "A Sibelius revival." In: *Saturday Review*, May, 1982, p. 62.
- II "Recordings: Works by Sibelius that aren't in the standard repertoire." In: *The New York Times*, Sunday, Jan. 4, 1987, p. 21-22.

## Price, Lucien

- I "Portrait of Sibelius at Järvenpää." In: *Yale Review*, vol. 24 (Dec. 1934), p. 356-369.
- I "Genius at work: Sibelius at seventy-five." In: *The Atlantic Monthly*, vol. 167 (Jan. 1941), p. 71-80.

## Purcell

- II "Sibelius: Lemminkäinen Suite, Karelia Suite; Radio Symphony Orchestra Helsinki, conducted by Okku [sic] Kamu." In: *The American Record Guide*, May, 1977, p. 37-38.

## Ranta, Sulho

- I "Das finnische Musikleben." In: *Nordische Rundschau*, vol. 6 (1933), p. 164-171. German rendition by Arvi Kivimaa.

## Richmond, LeRoy

- II "Sibelius: King Christian II Suite, Hungarian State Symphony Orchestra, with Jussi Jalas." In: *The American Record Guide*, March 1977, p. 36.
- II "Sibelius: Symphony No. 1..., Bournemouth Symphony Orchestra, conducted by Paavo Berglund." In: *The American Record Guide*, Nov., 1977, p. 31-32
- II "The world of Sibelius in pictorial perspective." [Review of Layton's book, *Sibelius and his world*.] In: *The American Record Guide*, June, 1971, p. 735.



- Robinson, Edward**  
I "The music room: Jean Sibelius." In: *American Mercury*, vol. 25, no. 98 (1932), p. 245-249.
- Salzman, Eric**  
II "The Seven of Sibelius." [Japan Philharmonic Symphony Orchestra, conducted by Watanabe.] In: *SR (Stereo Review)*, Oct. 29, 1966, p. 68-69.
- Scholes, Percy A.**  
II *The Oxford companion to music*. Tenth edition, revised and reset. Edited by John Owen Ward. London: Oxford University Press, 1970. Pages 949-950: "Sibelius."  
The cross references at end of column have been checked but do not provide anything beyond a mentioning of Sibelius's name *in passim*.
- Schonberg, Harold C.**  
II *The lives of the great composers*. New York: Norton, 1970. Pages 385-387, from the chapter entitled, "European nationalists."
- Smith, Carleton**  
I "Sibelius: Close-up of a genius." In: *American Mercury*, vol. 52, no. 206 (1941), p.144-150.
- THE NEW YORKER**  
I "Happy Birthday." [Two columns, with photograph.] In: January 1956, p. 71, 23.
- THE SATURDAY REVIEW OF LITERATURE**  
I "Reviews of the month. Boom in Sibelius." [Recordings of Symphony No. 1, and Tapiola.] In: Aug. 27, 1949, p. 46.
- TIME MAGAZINE**  
I "Able to keep puffing" [photo caption]; short paragraph about Sibelius being the winner of the first international Wihuri Foundation music award "for promoting the spiritual and economic work of humanity." In: August 17, 1953, p. 41.  
I "Nature boy at 90." Half page article and photograph. In: Dec. 12, 1955.  
I "Not a penny." [Short column *re* royalties from the United States.] In: July 10, 1950, p. 40.  
I "Woodsman." [Obituary article and notice.] In: Sep. 30, 1957, p. 38-39.
- Terrell, Gisela Schlüter**  
I "The other music of Jean Sibelius." In: *AB Bookman's Weekly*, vol. 90, no. 23 (Dec. 7, 1992), p. 2156-2169 and cover illustration.
- Trotter, William R.**  
II "Sibelius and the tide of taste. In the composer's centennial year, the music that was once extravagantly applauded, once wholly dismissed, at last finds its own place." In: *High Fidelity Magazine*, Dec., 1965, p. 48-53, 145.
- U.S. Department of State**  
II "Centennial of the birth of Jean Sibelius." [Text reproduction of long official telegrams.] In: *Its Bulletin*, Jan. 25, 1965, p. 111-112.
- Whittall, Arnold**  
II *Romantic music. A concise history from Schubert to Sibelius, with 51 illustrations*. London: Thames and Hudson, 1987. Pages 182-183. Other Sibelius references in this book pertain to work titles.
- Williams, Richard**  
I "How to enjoy a symphony. Conclusion." [Appears to have been a series which ends with this article, a discussion of Sibelius's 1st and 2nd symphonies.] In: *House Beautiful*, Aug. 1956, p. 3, 6.

## APPENDIX B

### Appendix to Page 60, Harold E. Johnson's Note Book SIBELIUS AND FINLAND BOOK OF MEMORABILIA

#### CONTENTS DESCRIPTION

Throughout notes:

Jean Sibelius often as JS, Harold E. Johnson as HEJ.

Page

- 3 Unidentified newspaper, dated April 11, 1940: reproduction of a letter, HEJ, then in Copenhagen, Feb. 9, 1940, to Chester C. Greene, Cornell University, Classics Dept. Two long columns.
- 4 New York Times Book Review, May 31, 1942. Review of Richard Aldrich's book, *The Music criticism of Richard Aldrich*, [a review of New York concert life, 1902-1923], edited by HEJ.
- 3 Oct.-Dec. 1956: Announcements in *Butler Reports*, *Indianapolis News*, and *Helsingin Sanomat* about HEJ's booklet, *Jean Sibelius, the Recorded Music*, and his forthcoming visit to Finland.
- 4 *Helsingin Sanomat*, Jan. 11, 1957. Long article, signed M--i V--i, "Amerikkalainen tutkija tekee Sibeliuksen elämäkertaa."
- 5 *Eteenpäin*, June 4, 1957, long article, "Jazz antaa mahdollisuuksia vakammallekin musiikille."
- 6-10 HEJ's article, "Sibeliuksen Lemminkäis-sarja" from *Helsingin Sanomat*, also several articles relating to his findings in this and other Finnish papers, also some English and American clippings.
- 11-12 More of the same, also *Hufvudstadsbladet* and *Helsingin Sanomat* articles about the meeting of JS's daughters with HEJ, and dinner invitation from Mr. and Mrs. Heikki Reenpää.
- 13 Long article, signed by HEJ, *Helsingin Sanomat*, June 16, captioned "Sibelius-viikon satoa. Fil. maist. Aarre Hemming: Lemminkäis-sarjan tunnelmatausta."
- 14-15 More notices from Swedish, American, and Finnish newspapers; invitations from the Ministry of Education and the Sibelius Festival Commission.
- 16-17 HEJ's article, "Sibeliuksen seitsemäs sinfonia ja <Fantasia sinfonica>" from *Helsingin Sanomat*, Sep. 22, 1957; also photograph: HEJ with Simon Parmet and Helsinki University Librarian Sune Orell, perusing the unpublished "Kullervo" manuscript by JS.
- 18-19 Program and invitation to the Sibelius Commemorative Concert, Sep. 30, 1957; *Helsingin Sanomat* article, Oct. 2, about the concert and current Sibelius research; clippings from Butler University publications; photograph of a commemorative Sibelius plaque in Hämeenlinna, with fresh flowers; long *Helsingin Sanomat* article, Oct. 6, signed "mivi", about HEJ's and other Sibelius research, entitled, "Kreisivittären muotokuva on haamu Sibeliuksen teoksen vaiheita."
- 20-21 HEJ's article, "Låt oss ta vara på Sibelianan!" from *Hufvudstadsbladet*, Nov. 5, 1957. Also: Note to HEJ from Ilmari Krohn, Nov. 23, 1957, and an invitation.
- 22 Clippings: *Helsingin Sanomat* and *Hufvudstadsbladet*, about HEJ's plans for a JS biography and the search to identify the fourth man in Gallén-Kallela's "Symposium" painting.
- 23 Nils Eric Ringbom's long review article, "En nya Sibelius-biografi", *Nya Pressen*, Dec. 7, 1957, about Santeri Levas's new book, "Nuori Sibelius", published by Söderström.
- 24 HEJ's article, "The greatest monument to Sibelius," with copy of his letter to Harold Boisen, Butler's librarian, about Otto Andersson's request to write such an article, and other news from his sojourn in Finland. Article published in *Suomi-Finland USA*, vol. XII, no. 7, 1957; cf. p. 60.

- 25-28 HEJ's article, "Kuka on Symposiumin neljäs mies?" *Helsingin Sanomat*, Dec. 8, 1957. With other Finnish and Swedish newspaper clips about the "fourth man" question, including articles by A. O. Väisänen and Martti Rapola. Copy of HEJ's letter to Harold Boisen about Oskar Merikanto.
- 29-30 Various notes and clippings from Oy. Yleisradio Ab., and Finnish, Swedish, and American papers, on the "Symposium" question as well as other issues connected with HEJ's researches.
- 31 HEJ's article, "Jean Sibeliuksen alkusoitto, a-molli", *Helsingin Sanomat*, Feb. 23, 1958; also *Nya Pressen* and *Hufvudstadsbladet* clippings about his findings.
- 32-33 Visit and studies in Hämeenlinna, with clippings from *Hämeen Sanomat* and other papers.
- 34 HEJ's article, "Sibelius fjärder symfoni -- en stråkkvartett?", *Nya Pressen*, June 7, 1958; also two *Hufvudstadsbladet* articles, one about JS's Andante lirico, the other about the opening ceremony of the 1958 Sibelius Week in Stockholm.
- 35 HEJ's article, "Sibelius ja ohjelmamusiikki", *Helsingin Sanomat*, June 8, 1958.
- 36 Clipping, Helsinki UP report, filed by A. Pederson Jr., "Sibelius myths broken by Butler Professor" [mostly about the existence of an Eighth Symphony]; also official invitation for Dr. and Mrs. Johnson to the opening ceremony and concert of the Sibelius Week in Stockholm, June 12, 1958.
- 37 HEJ's article, "Jean Sibeliuksen Andante lirico", *Helsingin Sanomat*, June 15, 1958. Also a copy of his letter, June 15, to Harold Boisen, about this composition and the strange occurrences surrounding appearance and probable theft of the original manuscript.
- 38 Clippings: notices to social and professional meetings relating to departure from Finland, return to Butler University.
- 39 HEJ's article, "Jean Sibeliuksen <Työkansas marssi>", *Helsingin Sanomat*, July 5, 1958.
- 40 HEJ's article, "Finlandia ja <Sanomalehdistön päivän> musiikki", *Helsingin Sanomat*, Oct. 5, 1958. Also three clippings from Indianapolis papers about Butler University's Brass Choir and its first U.S. performance of "Tiera" [JS's only published work for brass ensemble].
- 41-44 Program of Butler University's Jordan Ballet's performance of *Lemminkäinen*, and clippings about the performance from Indianapolis papers, *Finlandia Foundation Newsletter*, illustrated article, *Helsingin Sanomat*, Feb. 18, 1959, and HEJ's article, "En Lemminkäinen-ballet i Amerika", *Nya Pressen*, Feb. 28, 1958 (clipping and offprint, with HEJ's English translation). Some short clippings re: HEJ talks, and forthcoming publication of his JS biography.
- 45-47: Some reviews of HEJ's *Sibelius*; also special reports by Henry Butler, *Indianapolis Times*, July 15, 16, 1959. Letter from M. O. Ross; circular letter from Sibelius-Seura, March 31, 1960; some other letters from publishers and readers. Included is some correspondence between A. A. Knopf, Johnson's New York publisher, and Rabén & Sjögren, the Swedish publisher.
- 48-73 More reviews.
- Note that there is a special album in the collection, shelved with HEJ's publications, all review articles and other press clippings about this biography. The ones that he pasted into this notebook, appear to be duplicates, and may have been of special interest to him.
- Most of the English and Swedish reviews were favorable; most Finnish ones writers were highly critical. Listed here (regardless of tenor) in order of album appearance, are those articles which appear substantial in contents and length.
- The reviews listed for page 48, are kept in a special pocket insert on that page.

- 48 K. D. "Harold E. Johnson: Sibelius." In: *The Monthly Musical Record*, Sep.-Oct., 1960, p.189-190.  
Henry Leland Clarke. "Harold E. Johnson: Sibelius." In: *Journal of Research in Music Education*,  
Vol. VIII, No. 1, Spring 1960, p.57-58.  
Joonas Kokkonen. "Mr. Johnson, musiikki ja Sibelius." In: *Suomalainen Suomi*, 1960, no. 4, p. 242-245.  
Pekka Lounela. "Amerikan tietäjä." In: *Arvosteltuja Kirkkoja*, [date?], p. 185-187.  
Oiva Ketonen [a professor of physics]. "Johnsonin Sibelius-kuva." In: *Kirjallisuutta*, [date?], p. 85-92.
- 49 "Sibelius, like Elgar, had his Enigmas. From our music critic." In: *London Times*, April 29, 1960.
- 50 Martin Cooper. "The riddle of Sibelius." In: *The Daily Telegraph*, London, April 30, 1960.
- 51 Scott Goddard. "Sibelius. By Harold E. Johnson." In: *The Listener*, London, Aug. 11, 1960.
- 53 Hans Åstrand. "Omvärdering av Sibelius." In: *Kvälls-Posten*, July [day?], 1960
- 54 Felix Werder. "Jan Sibelius -- once a rebel, now a legend." In: *The Age*, Aug. 27, 1960.
- 55 J. F. Waterhouse. "Sibelius faces the music." In: *Birmingham Post*, Sep. 19, 1960.
- 59 Lars Gunnar Martling. "Sibelius i vardagslag." *Holmstidning* [name?] Jan. 1, 1961.
- 61 Björn Johansson. "Sibelius-kritik." *Göteborgs Handels- och Sjöfartstidning "Liberal"*,  
Oct. 19, 1961.
- 62 Alf Thoor. "Sibelius offer för myterna." *Expressen*, Nov. 8, 1961.  
Josef Jonsson. "Var Jean Sibelius ett nationalhelgon?" *Östergötlands Fackbl.*, Nov. 22, 1961.
- 63 H. A. Peter. "Vidräkning med Sibeliusmyten." *Norrköpings Tider*, Nov. 13, 1961.
- 65 Erik Petersson. "Sibelius och Bartok." *Göteborg Tidningen*, Nov. 28, 1961.
- 69 Ilmari Turjas. "Sikamainen jenkki." *Uusi Kuvalehti*, [date? The article matches the caption.]
- 70 Sven-Eric Johanson. "Sibelius utan myt." *Ny Tid*, Jan. 3, 1961.
- 71 Bo Linde. "Sibelius omvärderad." *Gräube* [name?] *Dagblad*, Jan. 8, 1962.
- 73 Folke Hähnel. "Sibelius utan piedestal." *Dagens Nyheter*, March 15, 1962.
- 74 John C. G. Waterhouse. "Sibelius and the Twentieth Century." *Musical Times*, Dec., 1965  
Written on occasion of the Sibelius Centenary, with many references to Johnson's *Sibelius*.

## APPENDIX C

Appendix to Page 59, Harold E. Johnson's Collection of Reviews to his Sibelius Biography

### JEAN SIBELIUS. REVIEW ARTICLES AND COMMENTARIES

Pasted by Johnson into a notebook; deacidified, and placed in archival-quality pocket folders. Articles which have been listed and indexed in Appendix B, have not been noted again but have been retained in the collection. Listed here are only those reviews that appear to be of substantial length and contents.

Folder

- 1 Ringbom, Nils-Eric. "Harold E. Johnsons Sibeliusbok." Offprint from *Suomen Musiikin Vuosikirja* 1958-59, inscribed by Ringbom to Johnson with words of personal friendship in spite of scholarly disagreement.
- 3 Hedberg, Carol. "Johnson och opus 107." In: *Hufvudstadsbladet*, July 10, 1960.  
Shawe-Taylor, Desmond. "The myth of Sibelius." In: *The London Sunday Times*, June 26, 1960.
- 5 Bradbury, Ernest. "The riddle of Sibelius's >Eight<." In: *Yorkshire Post* (Leeds), May 3, 1960.
- 6 Linnala, Eero. "Eräs Sibelius-Okirja." In: *Muusikko*. April, 1960. Accompanied by typed translation into English, translator unknown [European paper format and type face, most likely not Erkki Reenpää].
- 9 Tyyri, Joukko. "Den siste siaren." In: *Hufvudstadsbladet*, date not known but probably early 1960.
- 11 Barker, John W. Untitled review, *Jean Sibelius*, Knopf, 1959, in: *The American Record Guide*, Dec., 1959.
- 13 Nevanlinna, Rolf. "Sibelius ja hänen arvostelijansa." In: *Uusi Suomi*, Dec. 23, 1959.
- 15 Nummi, Seppo. "Mr Johnson salapoliisina." In: *Suomen Kuvalehti*, Sep. 26, 1959.
- 16 Reenpää, Erkki. "Amerikkalaiset professorit Suomessa." In: *Ylioppilaslehti*, Nov. 6, 1959.  
A long letter in answer to Nummi's article; Suomen Kuvalehti had refused to publish it. Also: Reenpää's typed English translation, with many ink and pencil corrections, sent to Johnson.
- 17 Rydman, Kari. "Sibelius-kultti arvostelun kohteena." Two parts, in: *Päivän Sanomat*, Sep. 24 , 26, 1959.
- 21 *Helsingin Sanomat*, Aug. 2, 1959, no name. "Järvenpään erakko ja maailmanmies. Kymmeniä tuntemattomia Sibeliuksen teoksia Johnsonin Sibeliuksen elämäkerrassa."
- 22 Gelatt, Roland. "Not Beethoven's successor." *The New York Times Book Review*, July 26, 1959.
- 23 Vuorenjuuri, Martti. "Johnsonin Sibelius-elämäkerta saa erittäin hyvät arvostelut Usa:ssa." In: *Helsingin Sanomat*, Aug. 13, 1959.
- 26 Pesonen, Olavi. [Lacks caption and citation, possibly in complete. No caption; begins with: "Älkää koskaan kiinnittäkö huomiota siihen..."; several columns, complete at end. Probably Fall, 1959.

## THE SCORES OF JEAN SIBELIUS: TITLE INDEX

This index pertains only to published and unpublished scores in our collection, not to recordings. Titles are listed not only as they appear but also with additional aids such as opus numbers, or listing with and without articles. In compiling the index, the English alphabet (which disregards all diacritical marks) has been used rather than the Finnish-Swedish alphabet. Some examples:

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### KALEVALA: RUNON SYNTY (THE BIRTH OF THE RUNE)

*VOICES FROM FINLAND.* An anthology of Finland's verse and prose in English, Finnish and Swedish. Helsinki, 1947.  
 Excerpts, pages 22-26.

I am minded, my heart moves me  
 And my understanding urges  
 Me to make a start of singing,  
 and of saying and of speaking,  
 And of telling tales of kinship,  
 Tales of race to be reciting...

By the frost were songs framed in me,  
 Runes were by the rain suggested.  
 Other songs the winds have sung me  
 And the sea's waves others wafted....

These into a ball I bound fast  
 Wound and bound into a bundle...  
 Laid it farthest back on barnloft  
 In a little brazen bushel.

Long have my songs lain there frozen,  
 Dwelt a length of days in darkness.  
 Shall I pull them from the frost forth,  
 Shall I from the cold collect them,  
 Bring the box into the chamber...  
 Shall I open up the word-chest,  
 Rouse the runes, attune the casket,  
 Start unwinding at the ball's end  
 And undo the bundle's bondage?

So I shall sing even a good song,  
 Bang forth even a beautiful one  
 After having eaten rye-bread  
 And enjoyed the beer of barley.  
 But if beer should not be brought me,  
 If no ale I should be offered,  
 I will sing from mouth more dry, then,  
 With tongue wet from water only,  
 For enhancement of this day-time,  
 Or for mirthfulness to-morrow,  
 For the dawning of a new day.

Mieleni minun tekevi,  
 Aivoni ajattelevi  
 Lähteäni laulamahan,  
 Saa'ni sanelemahan.  
 Sukuvirttä suoltamahan,  
 Lajivirttä laulumahan...

Vilu mulle virttä virkkoi,  
 Sae saatteli runoja,  
 Virttä toista tuulet toivat,  
 Meren aaltoset ajoivat...

Ne minä kerälle käärin,  
 Sovittelin sommelolle,  
 Kerän pistin kelkkahani,  
 Sommelon rekoseheni...

Viikon on virtteni vilussa,  
 Kauan kaihossa sijainnut.  
 Veänkö vilusta virret,  
 Lapan laulut pakkasesta...  
 Alle kaunihiin katoksen,  
 Aukaisen sanaisen arkun,  
 Virsilippahan pään kerältä,  
 Suorin solum sommelolta?  
 Niin laulan hyväntä virren,

Kaunihiinki kalkuttelen  
 Ruoalta rukihiselta,  
 Oluelta ohraiselta.  
 Kun ei tuotane olutta,  
 Tarittane taarivettä,  
 Laulan suulta laihemmalta,  
 Vetoselta vierettelen  
 Tämän iltamme iloksi,  
 Päivän kuulun kunnniaksi,  
 Vaiko huomenen huviksi,  
 Uuen aamun alkeheksi.

## RARE BOOKS & SPECIAL COLLECTIONS AT BUTLER UNIVERSITY

The Hugh Thomas Miller Rare Book Room houses early and rare books, manuscripts, maps, music scores, prints, newspapers, and memorabilia in all fields of liberal arts and sciences, education, pharmacy, and the fine and performing arts. The general rare books collection includes rare and unusual items from almost all fields of intellectual inquiry and aesthetic pleasure, such as early medicinal and botanical works, literature and history, early theological works, modern poetry, and Americana.

The Eliza A. Blaker Room, Irwin Library, memorializes the beginning of childhood education in Indiana, and the great contributions made by the woman who initiated, shaped, and developed kindergarten and primary education training. Blaker's Teachers College merged with Butler University in 1931.

The John S. Wright Great Books Room houses finely bound sets of important literary, philosophical, and historical works, and serves as special conference room.

In addition to the general collection of rare materials housed in the Hugh Thomas Miller Rare Book Room, there are several important special collections that are maintained separately.

### THE HAROLD E. JOHNSON JEAN SIBELIUS COLLECTION JOINS OTHER SPECIAL COLLECTIONS:

#### The William F. Charters South Seas Collection

William F. Charters spent his adult working life in Indianapolis. Book collecting was a fashionable activity in his age. In 1924, he purchased a copy of O'Brien's *White Shadows in the South Seas*, and became deeply moved by the author's compassion for the passing native civilizations of the South Seas and the plea that the irreplaceable records of these peoples and cultures must be preserved, especially so since they themselves had no written records. Accordingly, Charters built a book collection that would preserve the knowledge of cultures and civilizations that were quickly changing under the influence of traders, empire builders, missionaries, and foreign administrators.

A gift to Butler University in 1931, the Charters Collection has grown to some 3,200 books and periodicals pertaining to the Pacific Islands. Materials range from the earliest circumnavigators' and explorers' accounts to later studies in anthropology, linguistics, history, natural sciences, arts, and crafts.

The collection includes bibliophilic gems such as a first edition of William Bligh's *A Voyage to the South Seas* (1792) as well as the early scientific memoirs and bulletins of the famous Bernice Pauahi Bishop Museum. There are examples of early printing presses used in the Pacific Islands, missionary reports, and literary and biographical accounts of life in the South Seas. Current socio-political, anthropological and ethno-linguistic works are being added.

#### National Track & Field Hall of Fame Historical Research Library

An agreement was made in May 1986 between the Irwin Library of Butler University and the National Track and Field Hall of Fame to house some 250 books and track records as a special collection within the Department of Rare Books and Special Collections. Since then, it has grown dramatically. Dr. Ken Doherty donated his entire library; other coaches, athletes, and writers have followed suit. Financial and material support has come from the Hall of Fame, The Athletics Congress (TAC), the NCAA Division I Track Coaches Association, and other American and foreign organizations.

At present, the collection holds more than 25,000 items: books, journals, programs, guides, statistics, photographs... One finds books dealing with old and current training and coaching methods for all events; autobiographies and biographies of athletes and coaches, many of them signed by their authors; meet programs from the 1870s to current competitions; Olympic reports; some organizational archives.

Available: details about a sponsored fellowship program, subscription to a complete indexed catalogue, special film list, and other information about this unique collection.

## Lincoln and Civil War Collections

These collections include nineteenth century and later rare books and pamphlets about the life and times of Abraham Lincoln. Many of the early pamphlets and campaign materials, books, and newspapers were brought together and donated by Charles W. Moores, lawyer, author, and Lincoln collector (1862-1923). Included are treasures such as an early Lincoln legal manuscript and a first printing of Edward Everett's oration at Gettysburg.

The Moores Collection was augmented through materials from Donald C. Durnam's library, mostly about Lincoln portraits in stone, bronze, and wood, and recently through many scholarly Civil War titles from Dr. David M. Silver's library.

### ALSO:

There are several smaller special collections, among them some fine botanical and zoological print collections, manuscript specimens, the Alice Bidwell Wesenberg Collection of 20th Century American Poetry, early maps of Indiana.

To add to the variety: the Dellinger Collection of Early American Educational Materials, 19th century American popular sheet music, an extensive Kin Hubbard/Gaar Williams collection, and a fledgling collection of award-winning advertising materials in many formats, sponsored by the Indiana Federation of Advertising Agencies.

The Department of Rare Books & Special Collections also administers Butler University's Archives. The university opened its doors in 1855; measured by institutions of higher learning in the American Midwest, Butler has achieved respectable age and a considerable amount of historical materials that are of interest to local and regional historians.

## SERVICES

Individual patrons and visitors are welcome during all Rare Book Room open hours and by appointment. Some special rules have been established to protect rare and vulnerable materials, but there are no restrictions to access.

An orientation program on rare books, the history of books and printing, and the collections housed in the Rare Book Room, is offered by appointment throughout the year to classes and all interested groups. Special arrangements for visiting scholars and out-of-town researchers may be made.

Several major exhibitions on a variety of subjects are mounted each year. These displays serve to inform the community about special holdings, and are announced by newsletter and other media.

All catalogued holdings are represented in the Irwin Library's on-line catalog and the OCLC database. The Rare Book Room also offers special files for early imprints, early or famous printers and presses, inscribed works, works with a famous provenance, manuscripts, music, and a donor file.

All materials may be consulted inside the Rare Book Room; nothing circulates. Whenever possible, interlibrary loan requests are honored through photocopying. The staff assists patrons with special research questions through full reference service (with the aid of the Irwin Library's Reference Department), and contact to other special collections in the country.

On-line access to most library collections is augmented by several catalogues of varying extent, descriptive checklists, archives' calendars, flyers, and brochures. A list of current publications is available.











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